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Modern English Furniture

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Modern English
Furniture

Modern English Furniture

by

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Introduction

THE expression " modern furniture " covers the industry's whole output, irrespective of design or style, and without more precise definition it may mean replicas of antiques or pieces of really modern design in which the author has sought to express his own ideas rather than to copy the work of craftsmen long since dead.

Furniture that is new solely on account of its recent construction is not justifiably entitled to the term " modern," and, owing to such loose application, the word " modernist " has therefore been frequently used of late to distinguish work that is new in form as well as material.

The object of this volume is to describe and illustrate English furniture of to-day, to show what living designers are doing, how they are expressing modern conditions of life as related to furniture, and to offer some suggestions and advice on the right uses of modern furniture in differing circumstances. A great variety of treatment will be found among the illustrations—some pieces being obviously conceived on traditional lines; others hinting broadly at tradition or at the style of some former period, but treated with considerable freedom; while others, again, show the designers' ability in some fresh form of expression that apparently owes little or nothing to the past. All are given due prominence. Readers will have their personal preferences, but few will fail to concede that, especially during the last decade, English furniture designers and craftsmen have made a bold step towards rehabilitating that living tradition which once was our pride. It is futile now to deplore the decline and demise of what should be our heritage: our work lies in creating what is honestly suited to our own needs, and to see that, in design and workmanship, it does not fall short of anything done in former times. Only thus will future generations find any satisfaction in studying the furniture of the twentieth century, as we study that of the sixteenth, seventeenth, and eighteenth centuries.

While its chief purpose is to deal with new work, this brief survey cannot ignore the very important place that is occupied by genuine antique furniture, for a vital relationship exists between the old and the new.

First, for those who aspire to design in modern fashion, there is necessity for a clear knowledge of the furniture of our ancestors. Secondly, the reasons for its form and design must be analysed. The old methods of craftsmanship, and the conditions and limitations imposed upon the cabinet-maker, must be thoroughly grasped. A schooling in the " classics " cannot but produce a keen regard for much that was made under conditions more difficult and trying than our own, and must foster a lasting desire to preserve all of it that survives. But also it should create (and it does in those who possess the spirit and love of true craftsmanship) an irresistible desire to revive and carry on what is the greatest of all traditions—namely, the will and ability to produce new work that may be recognised frankly as the product of its age, perfectly suited to the requirements of its day, reflecting without affectation the habits of life, not of one but of all classes. In this lies honesty of purpose, and, fully realised, it gives far greater pleasure than can ever be got out of endlessly reproducing the ideas of past ages.

Moreover, in the acquisition of new furniture, men and women have the opportunity of exercising their own taste and judgment without blindly following a fashionable craze; of choosing things which they themselves think beautiful and serviceable: surely more satisfying than buying things merely because others say they are fine and old.

But it is sometimes argued that, in a period which doubts its powers to produce designers of outstanding ability, it is commendable, or at least advisable, to copy the most suitable among old models and styles, provided that there is no intent to deceive. Some even hold that every possible design of merit has been tried long ago. For many this may be the safer course, yet it is a confession of failure. It is the excuse often advanced in support of that large section of the trade which has found it much easier and more profitable to manufacture the reproduction. So, too, with the great majority of the general public, who, for forty years past, have found therein an easy if unimaginative solution of their furnishing problems. Such an attitude, however, displays a decadent spirit, *for which we may seek in vain throughout the historical periods of English furniture-making.*

With as good reasons as our ancestors, we may demand in our furniture the common-sense application of modern methods and appliances, without faking of extinct processes. Let its design be based on the best traditions, but let these be used as a foundation on which to build anew—if not better, at least something that is our own.

The present generation has been brought up in houses furnished, for the most part, with antiques and reproductions; in other cases with Victorian furniture. It is not surprising, therefore, that many hesitate to buy genuine modern furniture, since the old styles still seem fashionable, and they have little faith in their own judgment. The nineteenth-century break in tradition is more to blame for this than any present lack of education.

Fashion, however, in regard to antiques is futile. The genuine collector studies his subject and thereby acquires understanding and a high regard for his treasures, and his enthusiasm enables him to put old pieces to modern uses while disregarding a certain amount of inconvenience.

Reproductions, when good and carefully done, have a limited interest, and for completing gaps in a scheme of antiques have been much in demand. There is, however, the sounder and newer idea of filling the gaps with truly modern pieces carefully selected—a method which has the merit of honestly expressing the progress of furnishing needs in a house that retains beautiful things of past generations still fit for service.

The economic situation is reflected in furniture as in architecture. There is little money available to pay for rich decoration employing costly processes. Nevertheless, the skilled designer, while deploring the stringency of the times, is not at a loss. He keeps in touch with the best attainments in domestic architecture, and this knowledge is of great assistance in preserving a suitable and sympathetic quality in his own creations. His furniture must depend chiefly on good sensible shapes and carefully studied proportions—vital factors which need not, however, inflate the cost.

This is the opportunity for modern designers to display their ability and achieve success. They are evolving pieces obviously new, yet, like many excellent new houses, more or less infused with a general character that distinguishes the best English traditions.

They are aware that no great effort is needed to be entirely original, but, unlike many who clamour for adventurous design, they know that the mere making of something never done before, solely for the sake of novelty and sensation, is vanity. Their schooling has proved to them that all genuine progress in former times came gradually from consistent application to immediate needs, and that the same path to-day is the right one.

Moreover, the English public as a whole does not desire violent change and exciting novelties in the house. The wise designer is serving both ends by creating inexpensive furniture in quiet taste and of varied treatment, furniture that will appeal to the majority and promote a lasting preference for a living style. People are coming more and more to desire good furnishing, by which their rooms are just sufficiently stocked with essential things of simple character, combined with decorative schemes that create the needful atmosphere of restfulness and refinement.

The great enthusiasm with which Continental nations are recognising the necessity of giving their own expression to architecture and the allied crafts is well known, and it is not surprising that its influence should be felt in these islands.

We have observed the movement in recent exhibitions in London, and when duly anglicised it has shown its ready adaptability and appropriateness to our furnishing problems. After all, history is but repeating itself. From the Renaissance to the reign of Victoria our designers were ever mindful of European culture; and to such an extent did French fashions take hold at times that during the Napoleonic wars, when feeling in this country was extremely bitter towards the French, it did not prevent the enthusiastic translation of their Empire style into terms of the English Regency.

There is little ground for the fears expressed in some quarters, that we shall soon be copying French and German designs. Undoubtedly we shall continue to be influenced, as we have been for the last five years, by modern European culture, but, as in the distant past, we shall adapt it to our own needs and mode of life. If the writer may express his own opinion, it is in this direction, and by reviving still more what may be called our Continental tradition of the eighteenth century, that we shall best and soonest arrive at that modern English idiom for which so many are now striving.

THE CHOICE AND USES OF MODERN FURNITURE

While in comparison with past ages conditions of life have totally changed, the position of a man wishing to furnish a house to-day is much the same as it has been for centuries. And the housing question has little altered in so far as men always built anew if funds would permit and they desired a new home, or an existing house could be bought or rented.

The point to be clearly understood is that up to quite recent times all people who could afford to bought new rather than second-hand furniture. Thus a man building a house in, say, 1755, would choose mahogany furniture of the Chippendale style; but, be it noted, if instead of building he had entered into possession of an old house built in early Stuart days, he would not have dreamt of searching for Jacobean oak, but would still have bought the latest in mahogany, for he still wanted the furniture of his own time, even though he could not find or afford an up-to-date house.

This perfectly sensible outlook may be adopted equally well to-day, and without fear of creating incongruous results. In fact, if there is nothing amiss in filling a modern house with old oak, walnut, or mahogany as very many do, is it not likely to be equally successful when an *old* house is stocked with *new* oak, walnut, or mahogany of good design?

The Victorian house is the one difficult case, for within its walls neither antique nor new furniture can find a happy environment; and it is generally necessary drastically to alter and simplify the original fitments and decorations in order to obtain a quiet unobtrusive setting for furniture that is in good taste.

But in the majority of old houses of the seventeenth and eighteenth centuries, and the early years of the nineteenth, an excellent background will be found for the tasteful arrangement of good new furniture, because the rooms have character; and just as it has been found possible to mix work of the period styles, so is it possible, and indeed very interesting, to introduce modern pieces among the antiques in such rooms.

Regarding the modern house, the issue is often complicated, for the majority of architects and builders still show a preference for old styles. One cannot blame them: they build to suit their clients' wishes. The only difference is that the training of the former enables him to confer upon his work a feeling of architectural good manners which is but rarely seen in the products of the latter.

Thus the setting for modern furniture in new houses is often less satisfactory than in old ones; yet, due to economy, the situation is partly redeemed in the majority by plain wall surfaces, the most common faults being poor proportions and rather vulgar fireplaces.

Personal taste, available funds, and, in many cases, existing furniture are the controlling factors in furnishing a house. The last-named often complicates the problem, but to what extent depends entirely on its quality of design. If it be Victorian, and aggressively so, it may well prove an insuperable stumbling-block to pleasantly furnished rooms; but it may be of the quieter sort, and, by skilful disposition, possible to accord with simple modern pieces. In this connection the writer has occasionally " tidied up " pieces of Victorian furniture that were excellently constructed of first-class wood. By trimming back over-bold projections and mouldings, by removing heavy and badly executed carving, and substituting a simple plinth for coarsely turned and insecure spindle feet, with the attendant making-good and matching-up, it is possible completely to transform what was an ungainly monster into a pleasant-faced and useful piece, fit to associate with other furniture of new construction and design.

Another difficulty lies in the possession of fine pieces of old furniture which it is desired to retain, but which it is necessary to augment with new pieces suited to modern modes of living. Very careful judgment is necessary in this matter, but conspicuous success will attend a well-considered scheme. Take, for example, the charming modern cabinets shown on pages 34 to 37. These stand amongst fine examples of Queen Anne and Georgian furniture in rooms panelled in eighteenth-century manner. Far from creating a jarring note, they seem to intensify the fine qualities in the antiques, and by reason of their own characteristically English design and faultless craftsmanship fully justify their inclusion.

In other cases the modern furniture will predominate, such as a dining-room with new table and chairs of oak, while the sideboard may be an old dresser or Jacobean Court cupboard. There is no need whatever for the table and chairs to " match " the old piece—*i.e.*, to be reproductions. Preferably they should be sturdy modern designs suited to the nature of oak, and thereby linked with the traditions underlying the old sideboard.

The simplest case is that in which there is no existing furniture to be taken into account. But one is never free to consider furniture alone. The architectural background is just as much the householder's concern as the gear with which the rooms will be equipped: and it may vary considerably.

The period or traditional room has already been referred to. Other examples may be seen on pages 20 and 73, where modern furniture is happily placed in this environment. In all such cases the choice of furniture must be governed by the setting. An oak panelled room, as on page 28, is best furnished with solid simple pieces that reflect the earlier traditions of joinery; while a room panelled out in the large-scale, eighteenth-century manner, and painted some light tint, can take a less masculine treatment and be suitable for veneered pieces in walnut, mahogany, or some of the newer woods.

Freedom for the modernist comes with rooms possessing no features of a bygone style to influence the choice of equipment. Here is a clear field, and furniture, hangings, and floor coverings may be chosen with free exercise of taste and judgment, just as one chooses a car or a wireless set. Thus unencumbered, it is possible to select things cleverly designed to suit modern needs, both practically and æsthetically.

The Living-Room

In this room the chief pieces of furniture will be comfortable chairs and settees, of simple form, deep, low and well sprung, to give absolute comfort.

Here there is no supporting tradition. Such furniture is a development of modern times, and even in rooms otherwise entirely furnished with old pieces a modern settee and easy-chairs are usually included as indispensable (if the room is to be lived in and not regarded as a museum). Well-designed upholstered furniture will in itself provide the essential features for a living-room, as may be seen on pages 22 and 25. Other small and subsidiary pieces are certainly present, but they are quite unobtrusive. Observe, too, the simple backgrounds, the restricted use of pictures and ornaments—object-lessons in the difficult art of leaving out.

With regard to the small tables that are very desirable in a living-room, those most favoured have circular or oval tops, and are always low to suit the chairs. Their tops should be about 1 ft. 8 ins. above the floor. Two useful types are available, one with folding frame and tip-up top, so that it can be placed flat against the wall if not required; the other with fixed top and a second tier or shelf below (most useful at tea-time). Such tables are made chiefly in oak, walnut, and mahogany, and in all cases a cellulose-finished top is best, as it is impossible to prevent liquids being spilt. Waxed and French-polished surfaces get marked at once. But if the cellulosed top is objected to, the next best finish is to polish regularly with linseed oil.

Other furniture much in demand for the living-room are those pieces that combine bookshelves and tables. These can be had low for use by easy-chairs and settees, or of normal table height with space for the knees between the bookshelves (see pages 64, 197, 204,).

Where bookshelves are placed against a wall, the vogue is to leave them unenclosed, and often to superimpose narrower shelves for a few choice pieces of pottery, bronzes, etc. In more pretentious schemes, cabinets play an important part, but the room then assumes something of the " drawing-room " character. When this status is reached, a more elaborate furnishing scheme is permissible, and the essentially comfortable pieces will be supplemented by decorative furniture. But though the room may contain costly pieces—costly, that is, by reason of the use of rare woods and an elaborate mode of construction—there will still be an air of repose and spaciousness.

A china cabinet and a writing cabinet are illustrated on pages 125 and 132, both very cleverly designed and typical of fine modern cabinet-making that adheres to English traditions, without in any sense being reproductions. Cornices are absent, mouldings are few and of very simple profile, and carving is well placed and small in amount.

Derived from similar sources is the design of the bookcase table on page 126. Here is an example of the modern flush-surfaced piece, practically unmoulded and gaining its effect from veneers of figured walnut. Moreover, every inch of space is utilised, there being triangular cupboards behind the splayed doors, while two sections of the sunk top hinge up to disclose a pair of large wells for papers, periodicals, etc.

As a simple example, the cabinet with its background on page 129 is typical of the new Continental feeling in English furniture and decoration. It is one item in the beautiful walnut library illustrated on pages 59 and 60. This is a practical piece designed to hold cigars, drinks, etc., and is not required to be assertive. Its proportions, nevertheless, have been carefully studied, and inasmuch as its decoration relies solely on the flush veneered surfaces, a balanced treatment in the grain of the walnut completes the effect of symmetry which is emphasised by the grouping of the rectangular handles.

The Dining-Room

Except in large houses, the dining-room is also the room for breakfast and lunch, but it is no longer considered in any way a sitting-room in modern furnishing schemes. For that reason, in a great number of new houses, it occupies a smaller area than the living-room, and almost invariably is furnished solely with equipment for use during meals.

The main piece is the table, and in the small rooms of to-day a table with extending top is most favoured. This convenience may be had with the gate-legs and hinged flaps, the draw leaf at each end from under the main top, or the extending screw action with extra leaves to drop in. The two first mentioned are chiefly in demand, the gate-leg type being most pleasing in appearance, and the draw-leaf type most efficient in use, for there are only four legs and no stretcher rails to get in the way of the feet. In any case a cellulose finish for the top is preferable to French polish or wax; but some oak tables have the top left unpolished, or with other types a glass top is provided (see page 189).

The chairs should conform in style and be comfortable. The seats are best hair-stuffed and covered in leather or some other material that harmonises with the general scheme. The design of chairs is judged principally by what occupies the space between the back uprights, and modern designers are agreed that it is extraordinarily difficult to produce anything really fresh that is as good as the almost endless and excellent patterns evolved in the seventeenth and eighteenth centuries. Also the question of cost exerts its influence, for labour is no longer cheap and, for this reason, most modern chairs are very simply treated.

While on the subject of chairs, one problem of to-day is that concerning the seating of players at a bridge party. A room is suddenly called upon to accommodate many more people than there are chairs—more, perhaps, than there are in the whole house—with the result that settees, stools, and anything available is brought into use for the occasion. Such a makeshift, however, can only mean that many are at a disadvantage and cannot feel at their best for play. An excellent solution of this recurring problem is to have a set of folding chairs, capable of being packed flat and stored in a cupboard when not required.

The sideboard needs careful consideration. The choice will depend very largely on the wall and floor space available, as it is most important to avoid cramping against the door, fireplace, or window. On the other hand, it must be sufficiently large to provide ample accommodation for the glass, china, cutlery, and napery, which, in the smaller houses at least, have to be kept in it (see pages 157 to 170).

As a general rule, the sideboard will conform in design and material with the table and chairs, but not necessarily so (see page 46). A colour scheme may demand a surface of different colour and texture, and this is quite feasible, for the table and chairs occupy an isolated position and form a group in themselves, whereas the sideboard is a wall piece and could, if desired, be built in. In any case it should form an agreeable colour contrast with its immediate background.

Where space will permit, a most useful piece for the dining-room, especially where people entertain a good deal, is a drink buffet (see page 51). This piece should be specially designed and be conveniently fitted. Besides having lead-lined trays for icing or warming wines, it should include a removable tray for glasses, thus obviating much handling between dining-table and pantry-sink.

Another useful feature is a cedar-lined cigar store; and as an instance of dual purpose, the illustrations on pages 51 and 52 show pedestals carrying lighting bowls, their interiors being fitted for cigars, and having secret locks.

The Library or Study

This room should have a quiet, intimate air, and in regard to wall decoration it needs little but rows of well-bound volumes. The essential furniture will comprise a writing-desk with its particular chair so arranged that the daylight falls over the writer's shoulder, deep easy-chairs, and a set of small low tables sufficient to equip the room adequately. In addition it is useful to have a standing cabinet or built-in cupboard in table form to hold newspapers and periodicals, of which the accumulation is rapid and the disposal very slow.

If the extent of the library is very limited, it may be best to house the books in one or more standing bookcases, as on pages 28 and 204. With this arrangement a central lighting fixture on the ceiling will probably be best. Where, however, the library is more extensive, or is likely to be much augmented, it is better to design a scheme of built-in bookshelves which form part and parcel of the decoration of the room. Each bay can then have its own illumination controlled by its own switch, in the form of a row of concealed lamps at the top, with a reflector to throw the light downwards over the backs of the volumes (see page 60). A library or study may be quite economically fitted on these lines, the walls being lined with plyboard, veneered with some pleasantly grained and toned wood, and the face made out as necessary to provide sufficient depth for the bookshelves. This will often permit of a deep recess and useful seat in the windows.

The Bedrooms

The furnishing of the modern bedroom is approached in a very practical spirit. Until quite recently we were enslaved by the period idea, yet we lived and clothed ourselves as typical beings of the twentieth century. While we played this game of pretence we were obliged to tolerate much inconvenience and waste of valuable space. But the frankly modern man or woman, while ready to acknowledge the beauty of old walnut or mahogany bedroom furniture, desires equipment expressly designed for his or her own clothes, and as, in addition, the rooms of to-day will probably be smaller than those which contained the gear of our Georgian ancestors, the new furniture must be compact and of exactly the right dimensions for present-day apparel. Further, there must be proper provision for modern conveniences, and no attempt made to preserve out-of-date and discarded objects. For instance, a bed may be grouped with fitted wardrobes, portions of the latter being open against each side of the pillow for a reading lamp, a few books, a clock, and so forth (see page 92). Also in the modern bedroom the old wash-hand basin stand is inadmissible. Every house now has a bathroom with washbasin, and the number of bedrooms containing a fitted basin with running hot and cold water is rapidly increasing. This fitment is often enclosed by a cupboard front, but by some it is preferred in an open position.

No piece of bedroom furniture has been more thoroughly modernised than the dressing-table and mirror. To-day women desire to see themselves full length, either seated or standing, when facing the dressing-table mirror, and the designer meets this need by carrying the glass almost to the floor and flanking it with pedestals to contain the articles of the toilet. In some cases the mirror is placed on the wall between a pair of windows (it is then unnecessary to pivot it), and the table provided in the form of two low fitments one under each window (see page 77).

The modern bed is a low-built piece, the footboard especially being kept down often to the level of the mattress, and in some instances dispensed with altogether. Where wood surfaces appear at head and foot, they are faced in fine veneers or fabric, or are painted; while in the very inexpensive beds the ends are of plain solid wood.

Sometimes the headboard will embrace a pair of bedside fitments, which are most useful and obviate the necessity of purchasing separate small pedestals (see page 114). Occasionally, however, the same convenience may be obtained by more novel means—as, for instance, in the architectural setting for the bed shown on page 68, where two delightful niches with shelves are provided within reach, with cupboards below.

It is in the bedroom that fitments are most desirable, and much can be done in this way by building in. All wardrobe accommodation can be provided in this way. Hanging cupboards, and those with sliding trays, also nests of drawers of varying sizes—all can be devised for the most convenient storage of modern clothes, and yet be unobtrusive. Some rooms so equipped, and having their walls entirely wood-lined, are shown on pages 77, 84, and 91.

The Influence of Material on Design

The qualities of well-designed furniture are governed partly by the material used. Thus the sturdy strength and tough grain of oak influences the designer so that he expresses these characteristics, often giving the piece a sense of weight and solidity that would seem overmuch in other furniture woods.

Oak is used chiefly for inexpensive dining-room pieces. Shapes are kept simple and severe, and effect is obtained largely by the silver-grain, slightly carved mouldings, splays or chamfers, and other details of an oaky nature. Simple bedroom suites also are designed in oak, this wood generally representing the material of economical furniture for the small suburban house and country cottage. Alternatively it is the right choice, where it is desired to furnish a very old house possessing characteristic features of the sixteenth and seventeenth centuries. Finished in natural colour or slightly toned or "weathered," without any French polishing, it always looks right and at home in its surroundings. This is unquestionably the furniture for the family man of small means. There are no delicate, highly polished surfaces to get marked and shabby; in fact, it greatly improves with use, and is an infinitely better investment than showy, badly made furniture.

The employment of mahogany and walnut opens another field, both to designer and manufacturer. A good deal of the mahogany furniture now offered for sale, coated with a thick glossy polish, is in point of fact constructed of other species of timber, similar in grain to plain cuts of mahogany, but neither genuine Honduras nor Cuban wood. A portion is of African mahogany, but that is the nearest approach to the variety used in eighteenth and nineteenth century furniture which the purchaser often imagines he is buying.

The best mahogany and walnut is now very costly, and is chiefly employed in the form of veneers. There need be, however, no hesitation about buying furniture veneered with these woods when offered by a reputable firm. It must be remembered that much of the finest Queen Anne, Chippendale, and Sheraton pieces were veneered—not with the idea of reducing the cost, but of showing some particularly beautiful figured wood. So, in modern form, much excellent veneered furniture is to be had, and with this extra advantage, that the veneers are now laid on a foundation of stout plywood, which retains its shape and flatness without movement, so that there is little fear of panels warping or splitting and the veneer lifting.

This new construction is to be seen in many excellent dining and bedroom suites, the surfaces being entirely overlaid with large veneers, of mahogany or walnut, or the rarer woods, such as amboyna, macassar, etc. In most designs the effect is obtained by the rich colour and figure of the wood, glowing under a film of French polish. Border inlays are a favourite finishing and almost entirely take the place of mouldings, the projecting cornice to wardrobes, etc., being conspicuously absent (see pages 74, 76, 78, and 106).

In the workshops of the artist-craftsmen, large veneered furniture is seldom attempted. Hitherto their preference has been for solid construction in both mahogany and walnut, the latter always being of English growth, and from which they select some remarkably fine pieces for figured panels. Furthermore, as with their oak furniture, they sometimes leave the wood clean from the tool, though much of it is waxed.

This lack of French polish is a very severe test for even the most seasoned timber and perfect construction. The air can always get at it, and under changes of temperature there will be movement more or less; but by French polishing, as generally practised in the trade, the surfaces are sealed, and the tendency to expand or contract is very largely obviated. On the other hand, the French-polished surface is readily damaged, the top of the dining-table, for instance, being a continual source of anxiety to the housewife.

The decoration of furniture is most durably carried out in low-relief carving, but on account of cost is seldom employed on new designs. Mouldings, when beautifully profiled and cleverly proportioned and placed, make a sufficient and very telling decoration, of which more use might be made. Not that furniture should be elaborately moulded, but among the simpler designs carried out in solid oak there is, chiefly amongst the craftsmen, a prevalent manner of design that seems a little barren and lacking in variety. Less of the chamfer and a more frequent use of suitable mouldings, employed with due understanding of their architectural qualities, would invest many a severely plain piece with considerable interest without inflating the cost.

Colour decoration, as an alternative to veneers, naturally suggests itself as a finish for plywood or soft wood construction. Modern chemical paints and mechanical processes of application may be applied to furniture surfaces as to the body of a car, and with plain colours of pleasing tone, with contrasting knobs and handles, a suite can be of excellent effect. Where cost will permit, borders and panels may be decorated by an artist, or with suitable stencil patterns (see pages 34 and 114).

MODERN FURNITURE FOR THE COUNTRY COTTAGE AND THE TOWN FLAT

In the modern house with good wooden floors there is little or no consideration of a practical nature that need control the precise character and design of new furniture, but in the case of an old cottage the problem is often very difficult. Frequently the ground floor is paved with brick or stone and rather uneven, and the first floor will slope at more than one angle, having rough old boards open at the joints. On such floors it is essential to have furniture of simple solid construction that follows the old traditions of country carpentry. Such pieces raised on square solid feet, and sturdily framed, will withstand the wear and tear of rough and unequal floors. Moreover, the plain nature of such furniture will harmonise perfectly with the simple cottage architecture, and will certainly give far better service than the usual collection of "antique cottage pieces," which in their old age are often badly wormed, loose at the joints, and generally past normal usage.

Perhaps no type of home needs the latest and best equipment more than the small flat. Here, in the bedrooms especially, there is space only for essentials, and the few permissible pieces must provide full accommodation for an up-to-date wardrobe. In such cases it is hopeless to attempt to furnish with antiques; it only means much inconvenience and frequent annoyance; whereas in modern designs a variety of good practical fitments will be found exactly suited to small and confined accommodation.

As a class, the English hotel is probably the most in need of entire refurnishing. How often one has been shown to a large, pleasant bedroom only to be rudely shocked by a grandiose wardrobe, a many-knobbed " black and brass " bedstead, and a dressing-table that is painful to stand at. These rooms seem to be the last and largest strongholds of the Victorian furniture-makers' worst efforts. Such equipment is very inefficient, and, as it comes to be replaced, it is to be hoped the trade will be able to offer good modern designs that meet the special requirements of hotels.

The gramophone and the wireless set need housing in box or cabinet, but hitherto these recent inventions have produced little or no modern furniture. Like the early railway carriages which copied the stage-coach, the gramophone and wireless cabinets have been conceived in old styles. This, of course, was natural while all other furniture was old or reproduction; but in the modern home we should see these almost essential articles housed in some new way that best suits the machine, and taking their places quietly amongst the rest of the furniture (see pages 130 and 133).

The illustrations that follow this introduction and form the bulk of the volume have been gathered with catholic spirit, for, saving a certain degree of censorship on the score of merit in design, the aim has been to include all types of work of present-day designers in the trade—craftsmen, architects, and gifted amateurs.

Much of this is shown as detail views of the individual pieces, while others are grouped as arranged in actual rooms and show the designers' ideas carried out in co-related objects—such as chairs, tables, and sideboard. Many interiors also are included which demonstrate the point of the foregoing remarks by depicting modern furniture in actual use in old and new houses, in some cases in happy association with fine old pieces.

Thus it is hoped that by a study of the illustrations a wider public interest will be awakened by the fine craftsmanship of modern English furniture.

A word in conclusion on the matter of cost. Everybody wants the best furniture they can afford, but many people are lacking in judgment of what should be a fair price for a well-made article. This has led an unscrupulous section of the trade producing furniture that is made of poor material and so shoddily constructed that it can be sold at prices much lower than those of any firm of good reputation. But although very low in first cost this class of furniture is by no means cheap. All manner of defects soon show themselves, many of them irreparable. It is argued that the low-grade article is quite good enough to last a few years; that fashion probably will change, and the owner will desire to follow the fashion, and, having paid only a small sum originally, will have no hesitation in refurnishing, the whole process being much to the advantage of the trade. But this argument is fallacious. The better section of the trade desires to uphold the old reputation for sound honest work and to employ able designers and skilled workmen, believing that the public at large still regard their furnishing as an investment to be entered upon seriously, to be lasting, and to reflect their personality and the tastes of their own time; added to which is the pleasure that always follows the acquisition of good furniture—of seeing it grow more beautiful with use.

Many people make the mistake of buying complete suites of furniture at an outlay so small that precludes any hope of lasting satisfaction. It is much wiser to furnish gradually if funds are low, to buy little but good, and to allow more time for consideration of the many important matters in home life that have a bearing upon furniture; this cannot possibly be appreciated, or even realised, in an effort to get a home together in a few weeks.

On entirely practical grounds it is far better value to buy furniture made of good seasoned timber and well constructed, however plain. In this, money is soundly invested, and lasting satisfaction is achieved.

J. C. R.

ACKNOWLEDGMENT

The names given in connection with the greater number of the Plates are those of the individual designers responsible for the pieces illustrated; but, in a few cases, where several designers are concerned, the names of the firms with whom they are associated are given.

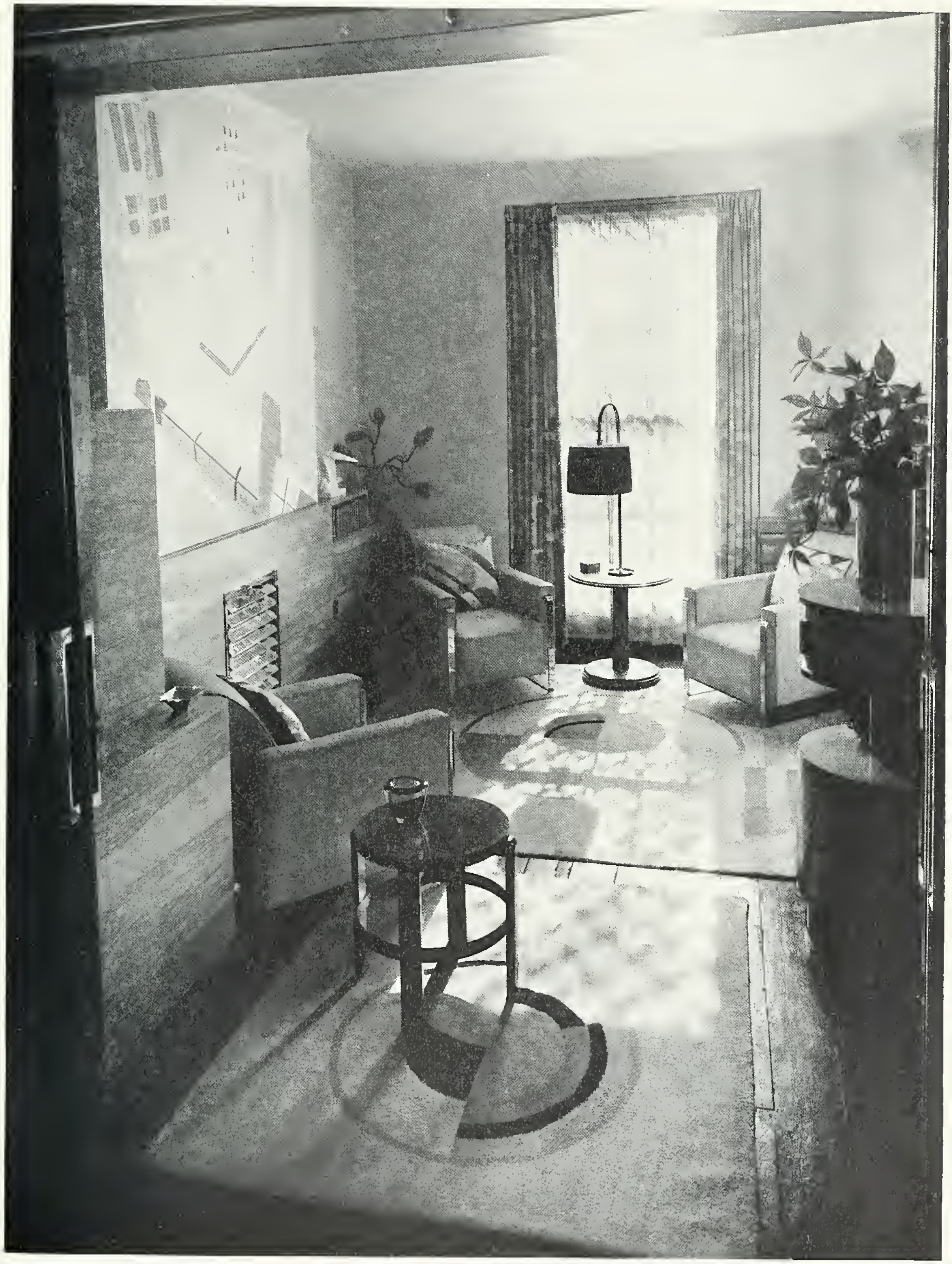
The Author and the Publishers wish to acknowledge their indebtedness to the following firms and their designers for photographs of examples of their work:

Bartholomew & Fletcher (Bartholomew Fletcher), Bath Cabinet Makers' Co., Ltd. (C. A. Richter, J. P. Hully), Gordon Russell, Ltd. (Gordon Russell), Heal & Sons (Ambrose Heal, J. F. Johnson), Peter Jones, Ltd. (John Stark), Waring & Gillow (S. Chermayeff), Whytock & Reid (John Murray, W. Simpson, J. Murray Reid), Williamson & Cole (A. E. Goodridge).

List of Designers

Robert Atkinson, F.R.I.B.A.
Edward Barnsley.
Sidney Barnsley.
S. Chermayeff.
W. F. Crittall.
Frances Dagley.
Michael Dawn.
J. Murray Easton.
F. G. R. Elwes.
Bartholomew Fletcher.
G. Alan Fortescue, A.R.I.B.A.
Macdonald Gill.
Ernest Gimson.
A. Romney Green.
Ambrose Heal.
H. Herman & J. Phillips.
J. P. Hully.
George Jack.
J. F. Johnson.
Sir Robert Lorimer.
Sir Edwin Lutyens, R.A.
Robert Lutyens.
Edward Maufe, F.R.I.B.A.
John Murray.
A. L. Osborne.
Paul Paget.
T. Leighton Pearce.
Alfred Powell.
Louise Powell.
J. Murray Reid.
C. A. Richter.
Howard Robertson.
Gordon Russell.
John Seeley.
J. H. Sellers.
Capt. Noel Simmons.
William Simmons.
W. Simpson.
John Stark.
R. W. Symonds.
Philip Tilden.
P. Waals.

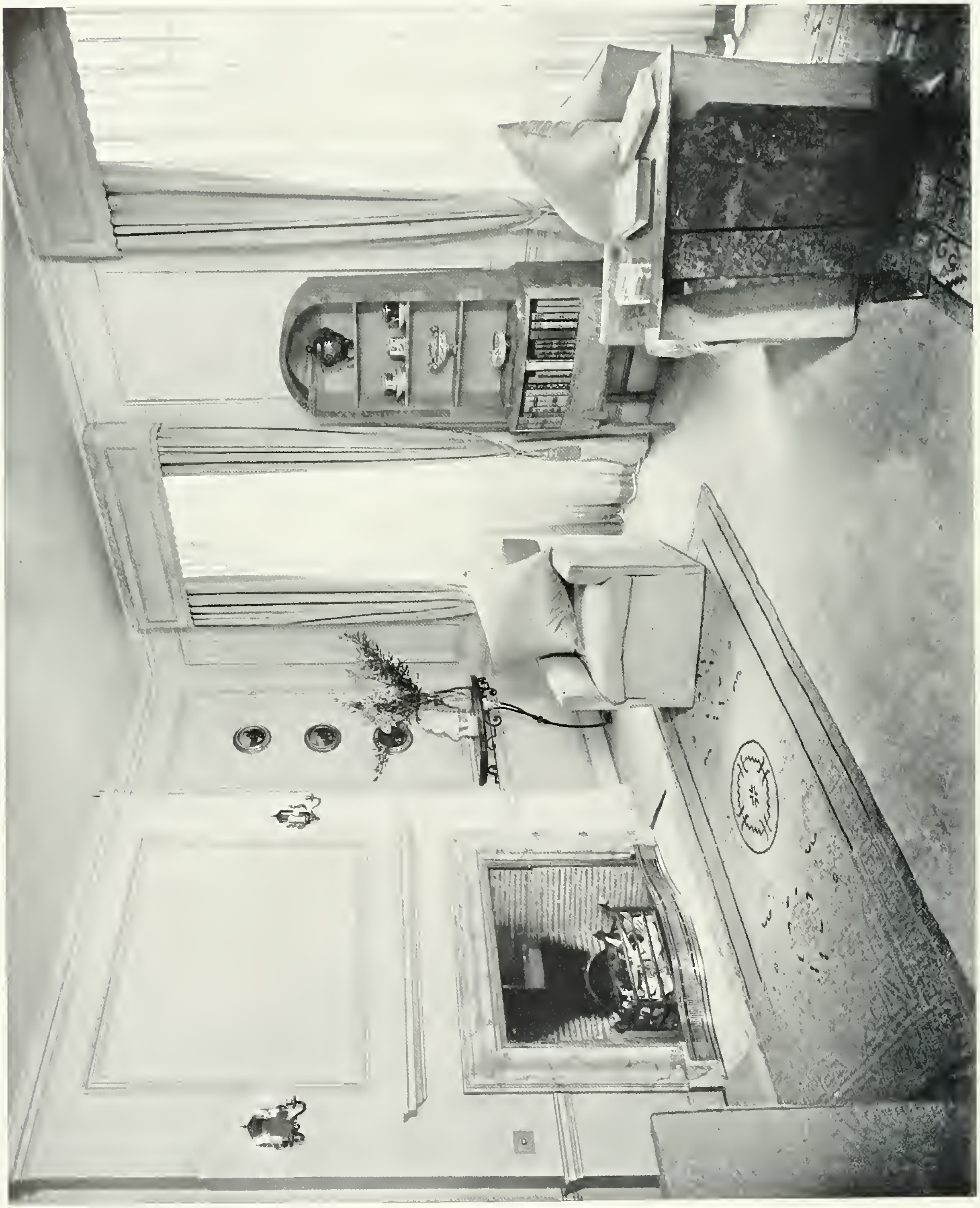
Living-Rooms



A COMPLETE EQUIPMENT OF MODERN FURNITURE AND FITMENTS

S. Chermayeff

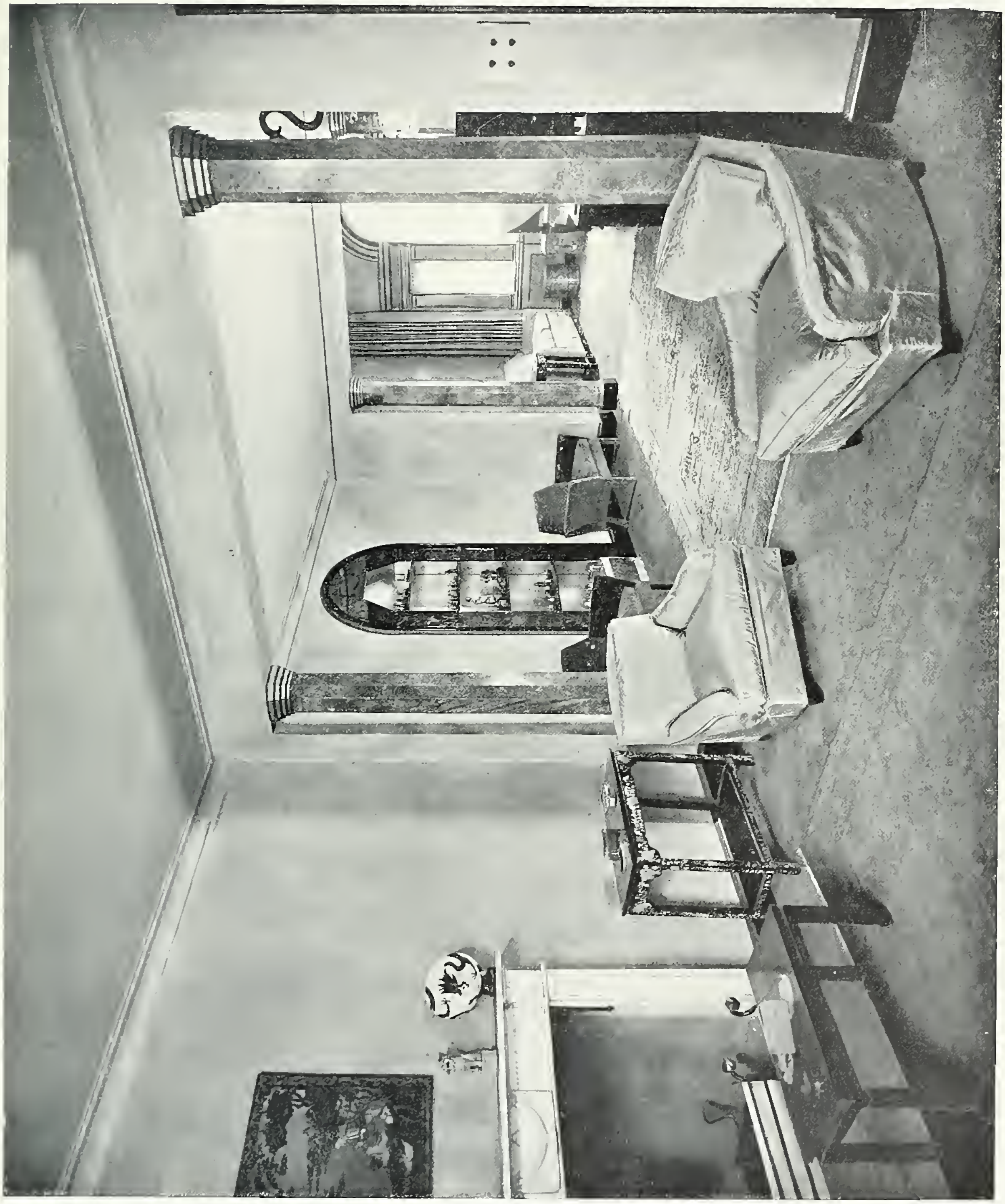
Throughout the wood surfaces are of walnut veneer with the grain used horizontally on fixtures. The easy-chairs have metal supports chromium-plated. The wall-painting by Alexander Bayes.



R. W. Symonds and Robert Lutyens

MODERN FURNITURE WITH PERIOD DECORATION

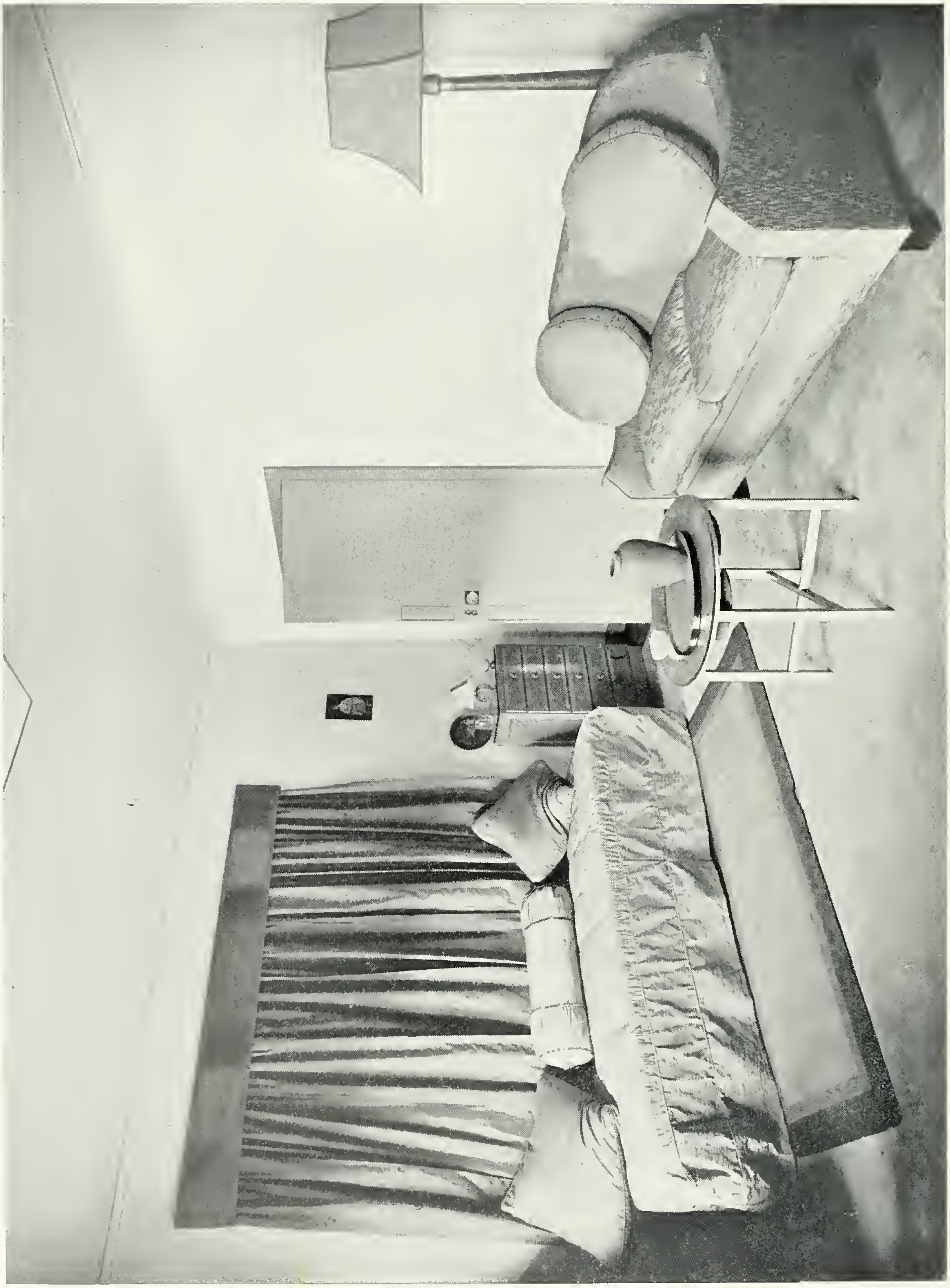
This living-room has veneered walnut cabinets and tables with upholstered chairs covered in a pale mushroom shade. The painted panelled walls and fireplace are based on the work of about 1700



R. W. Symonds and Robert Lutyens

SIMPLE MODERN FURNITURE ASSOCIATED WITH ORIENTAL LACQUER

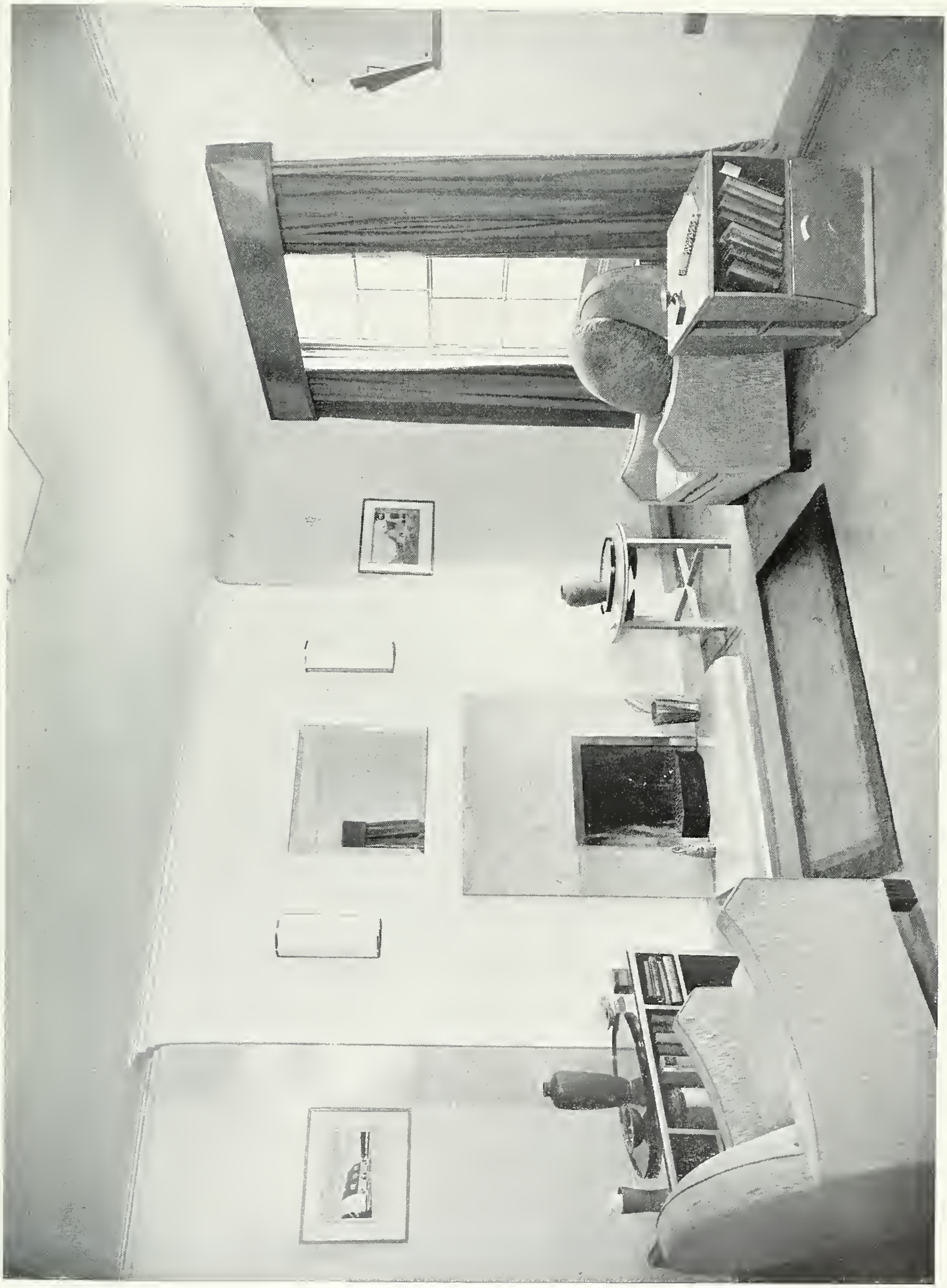
Here is a happy solution to the difficult problem of modernising and equipping a Victorian drawing-room, with the added requirement of housing a collection of Chinese and Japanese works of art



G. Alan Fortescue, A.R.I.B.A.

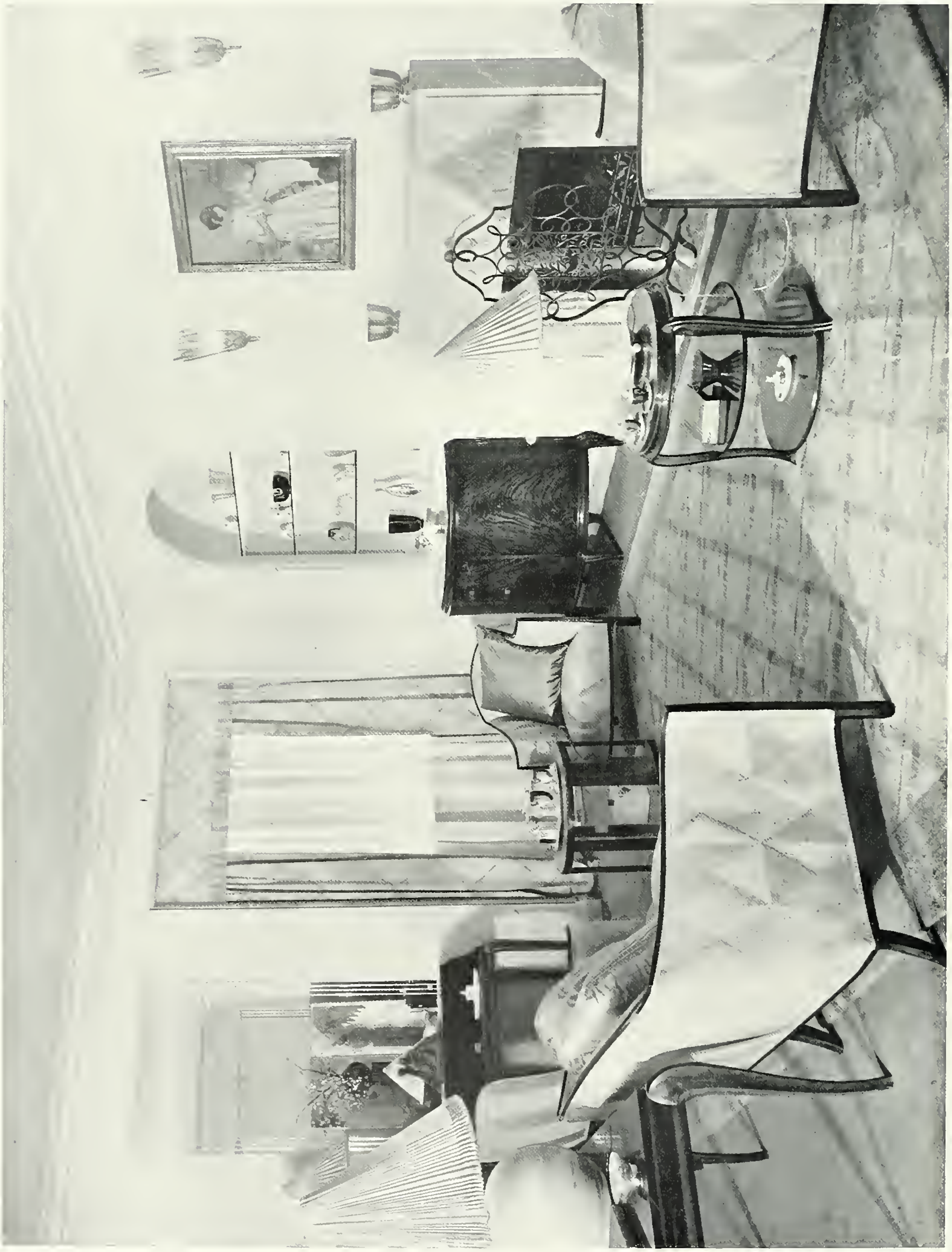
FURNITURE APTLY DESIGNED FOR THE MODERN LIVING-ROOM

The upholstered pieces are covered in a silver grey slub repp, with cushions in tones of sheeny blue and green



LOW BOOK-TABLES AS ADJUNCTS TO EASY-CHAIRS

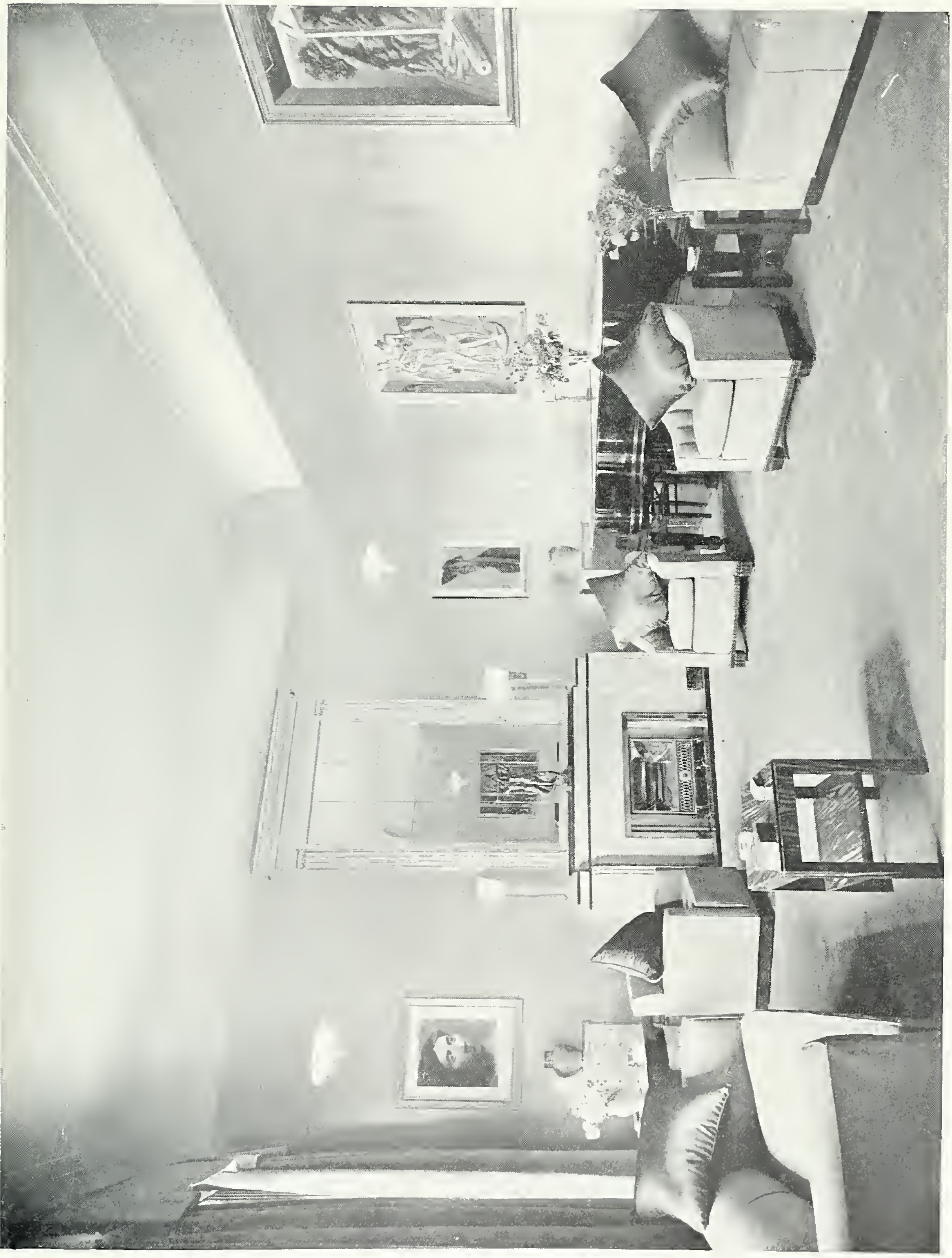
The fireplace end of the room on opposite page. The whole has a quiet refined air, in frankly modern style. Note the simple fireplace and lighting fittings, and the few pictures



S. Chermayeff

MODERN FURNITURE EXPRESSING THE CONTINENTAL NOTE

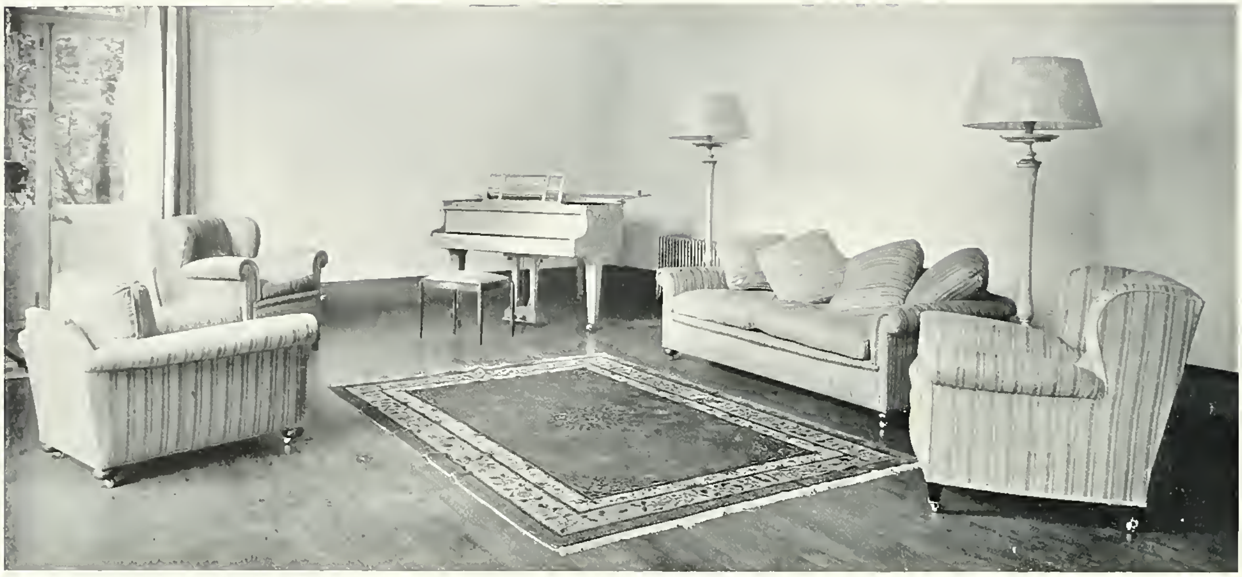
Mahogany pieces of shaped profile specially designed for the needs of a drawing-room in a town flat



Edward Maufe, F.R.I.B.A.

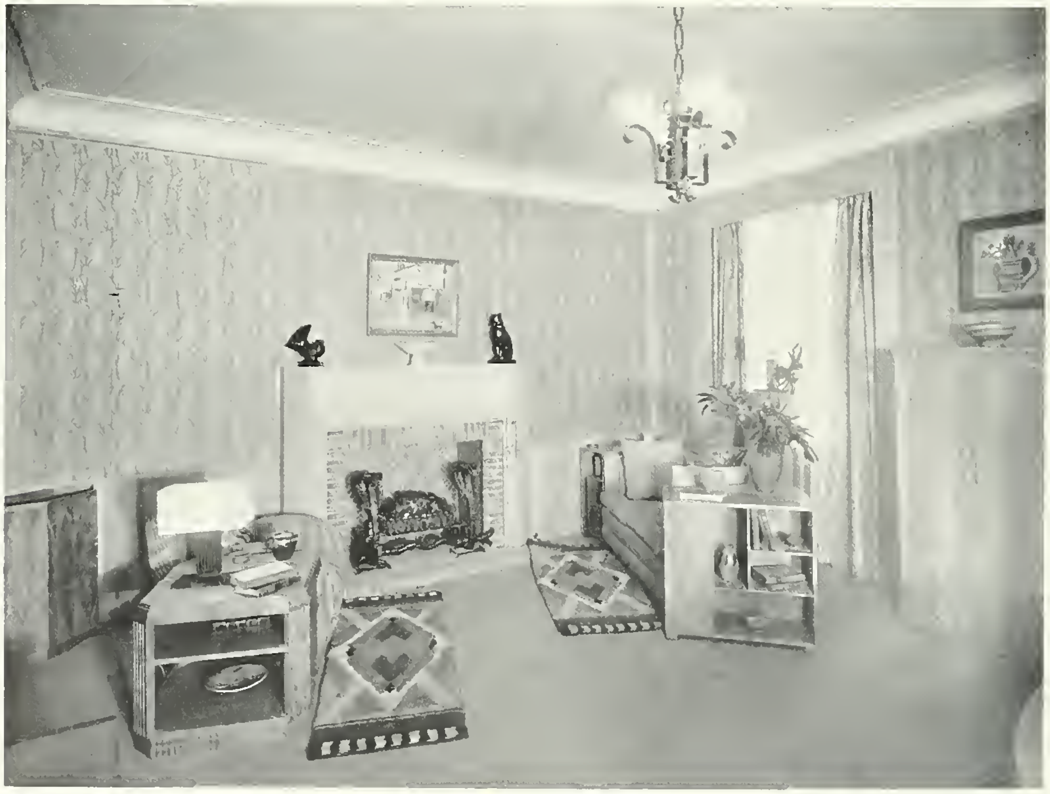
A DRAWING-ROOM USED LARGELY FOR MUSIC

Upholstered chairs and settees have their complement in small low tables carried out in macassar ebony



FURNITURE FOR THE MUSIC-ROOM

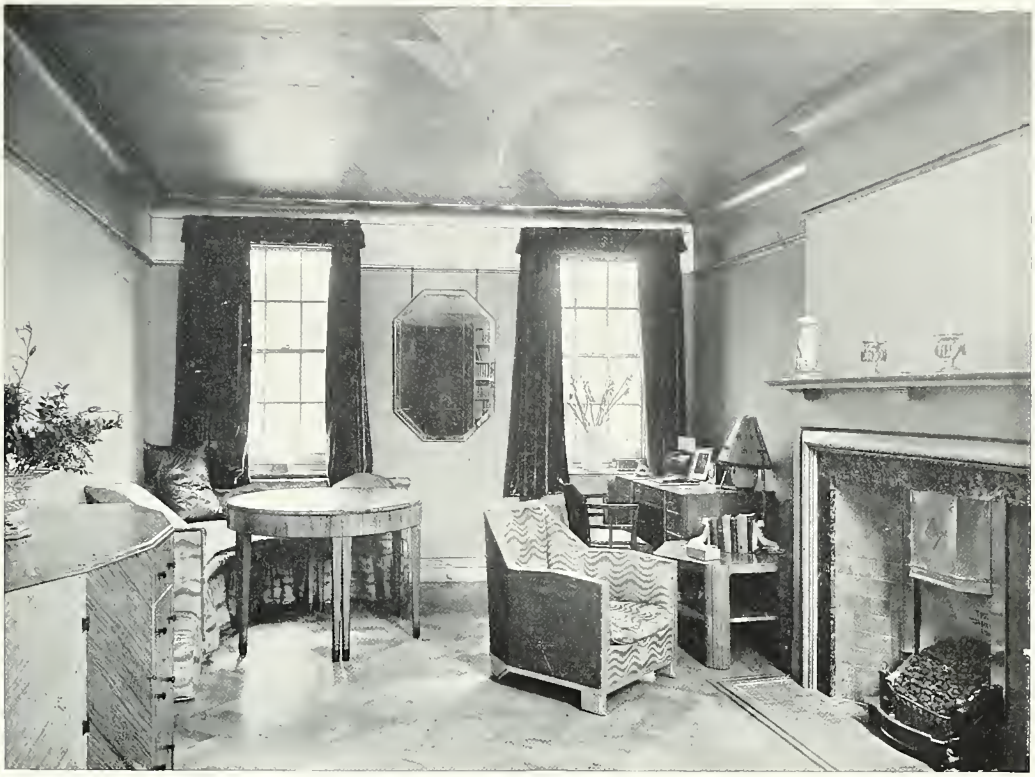
Comfortable pieces on casters that can be pushed back to the walls when the room is wanted for dancing



USEFUL FURNITURE FOR AN ENTRANCE LOUNGE

S. Chermayeff

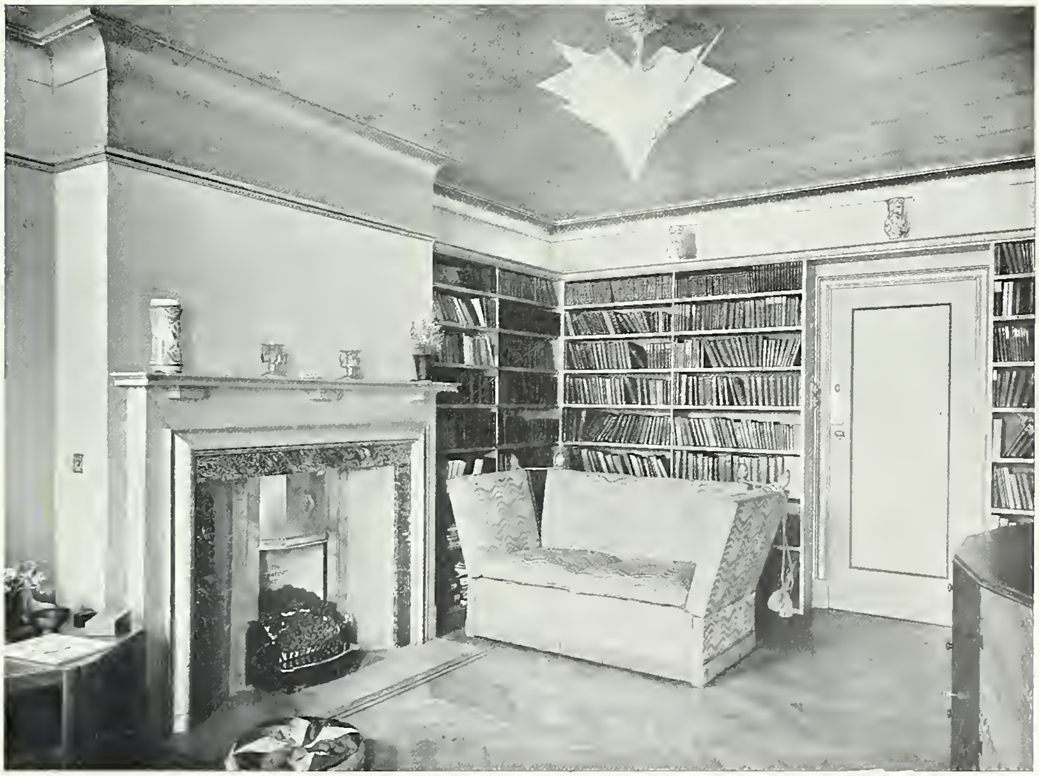
A scheme in tones of brown, the wood being veneers of curled oak. Note the convenient book-tables, and the positions of reading lamps in relation to easy-chair and settee. For details of the latter see page 30



AN INTERESTING GROUP OF LIVING-ROOM FURNITURE

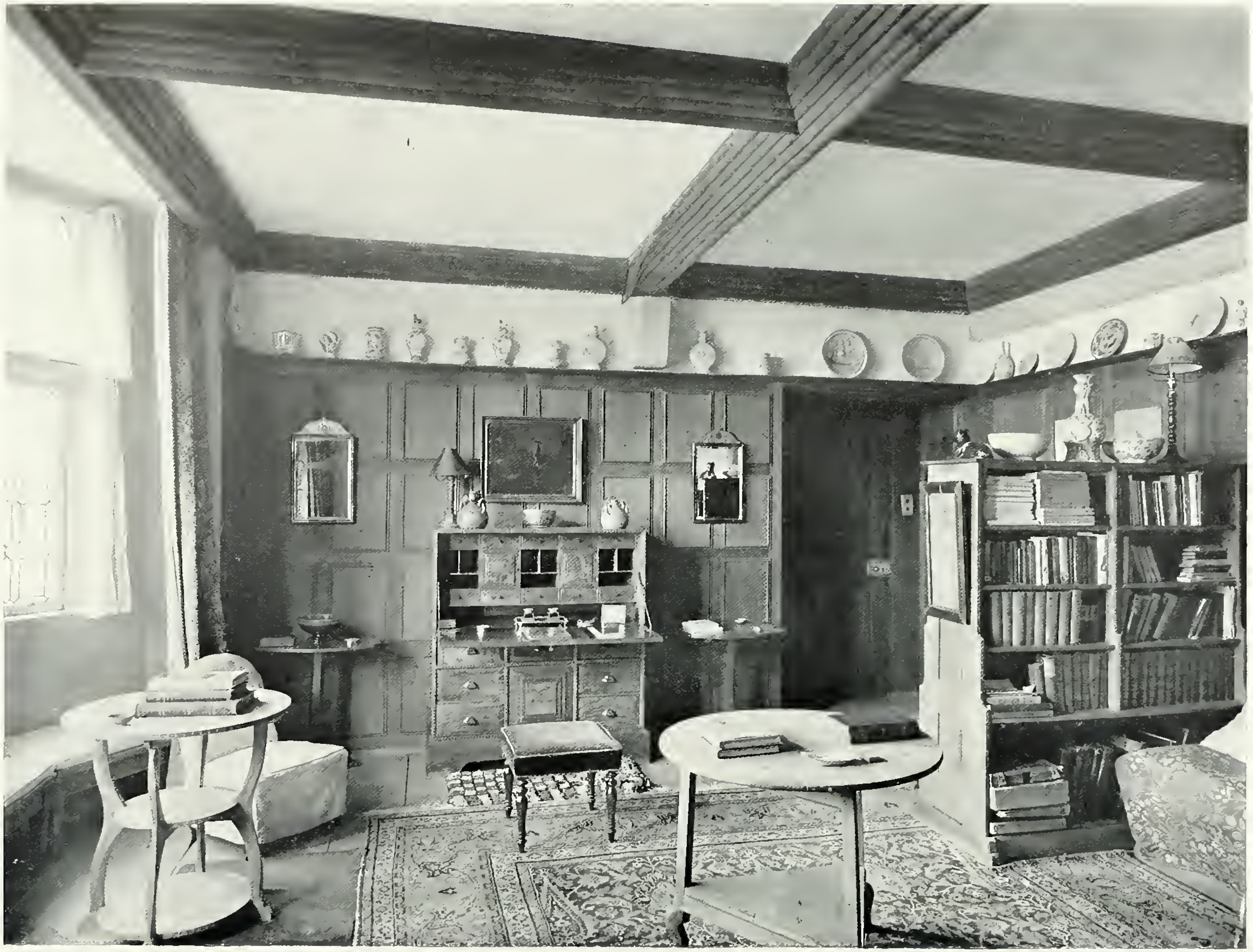
Heal and Son

Here, in a London flat, the corner by the left-hand window is planned for meals, while that opposite is equipped with a writing-table and has good left-hand light. The sideboard in the foreground is given in detail on page 161



A SETTEE OF VERY COMFORTABLE TYPE

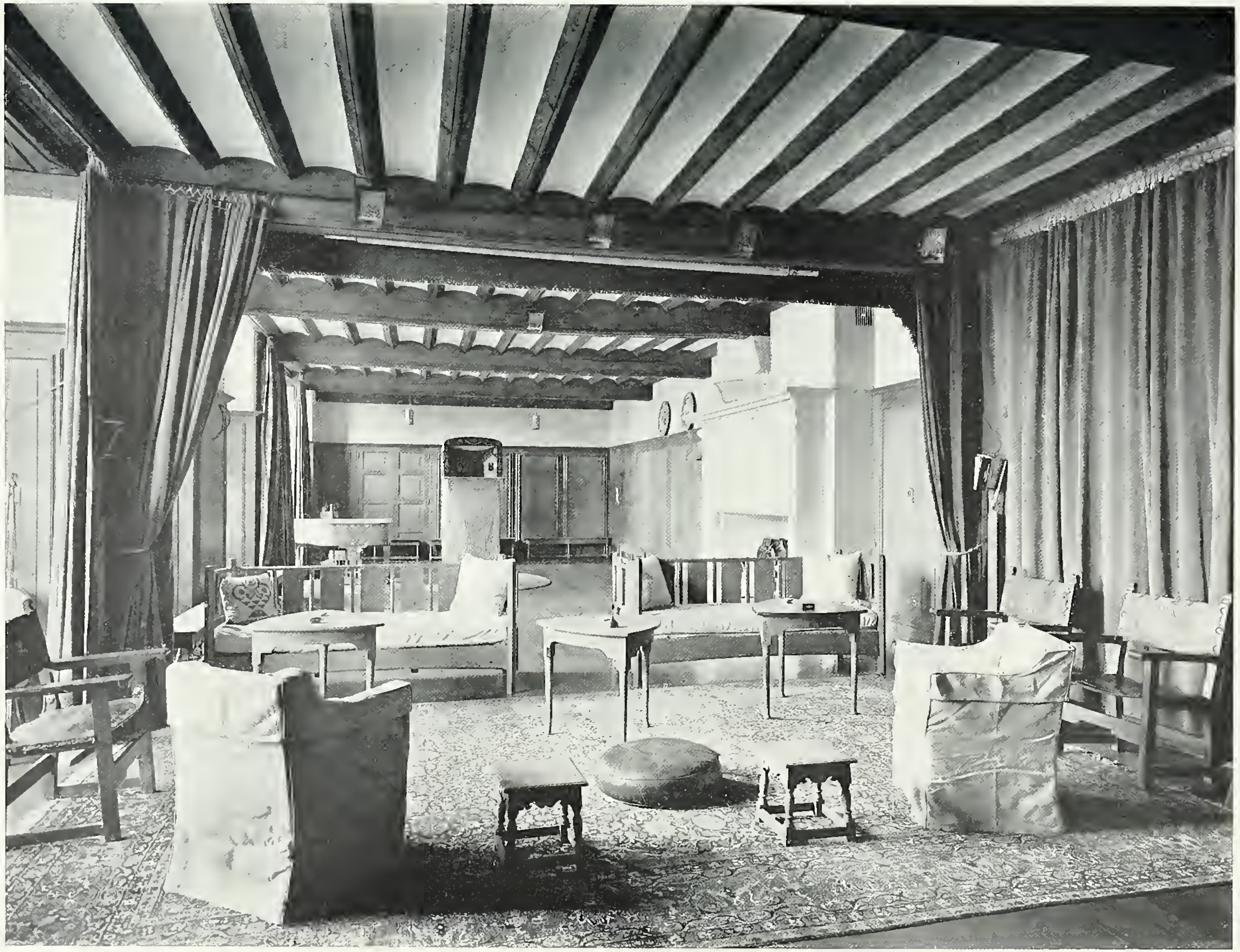
The other end of the room shown above, with bookshelves fitted around the entrance doorway



FURNITURE OF TRADITIONAL ENGLISH CHARACTER

Oak and walnut pieces of simple form in an oak-panelled sitting-room

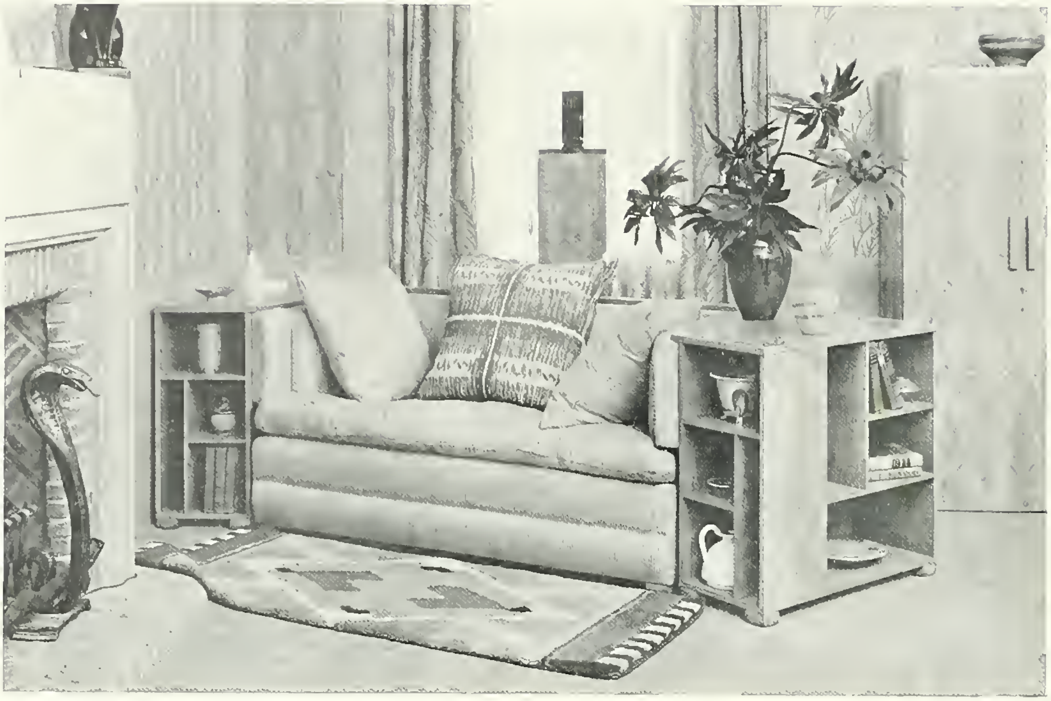
Sidney Barnsley and P. Waals



MODERN AND REPRODUCTION FURNITURE IN A THEATRE-ROOM

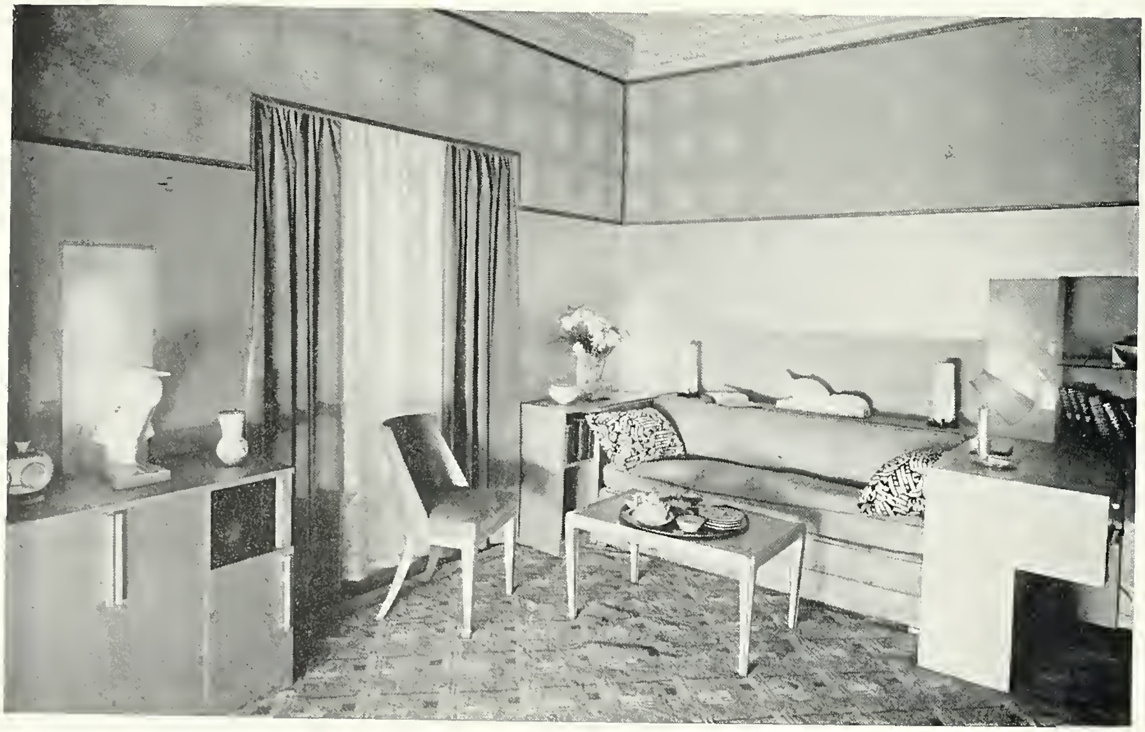
The two oak settees, designed by Sidney Barnsley, are convertible to beds

Edward Barnsley



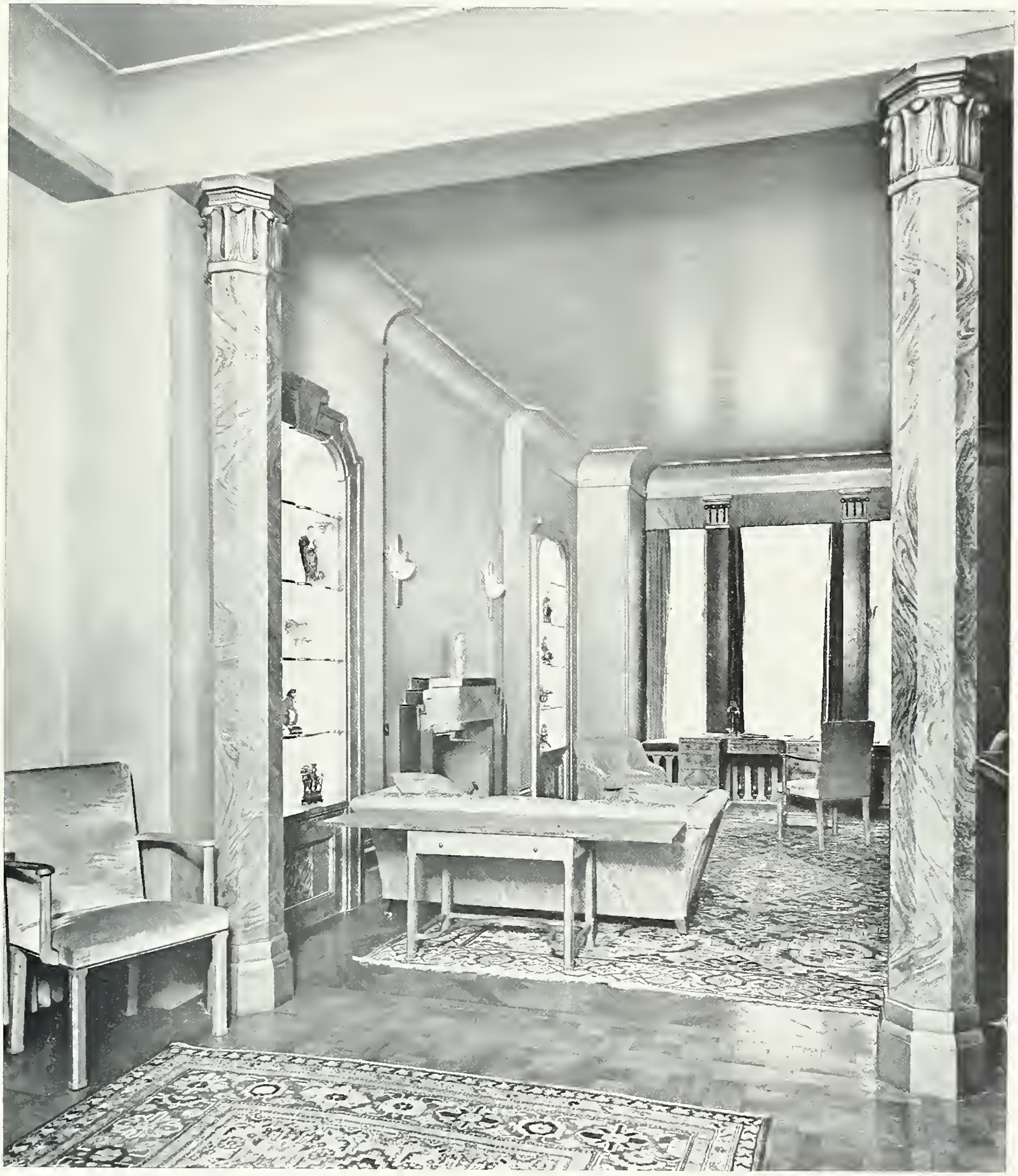
A SETTEE WITH FLANKING PEDESTAL TABLES S. Chermayeff

A most useful arrangement, providing accommodation for books, etc., within immediate reach



MODERN FURNITURE FOR A GIRL'S BOUDOIR S. Chermayeff

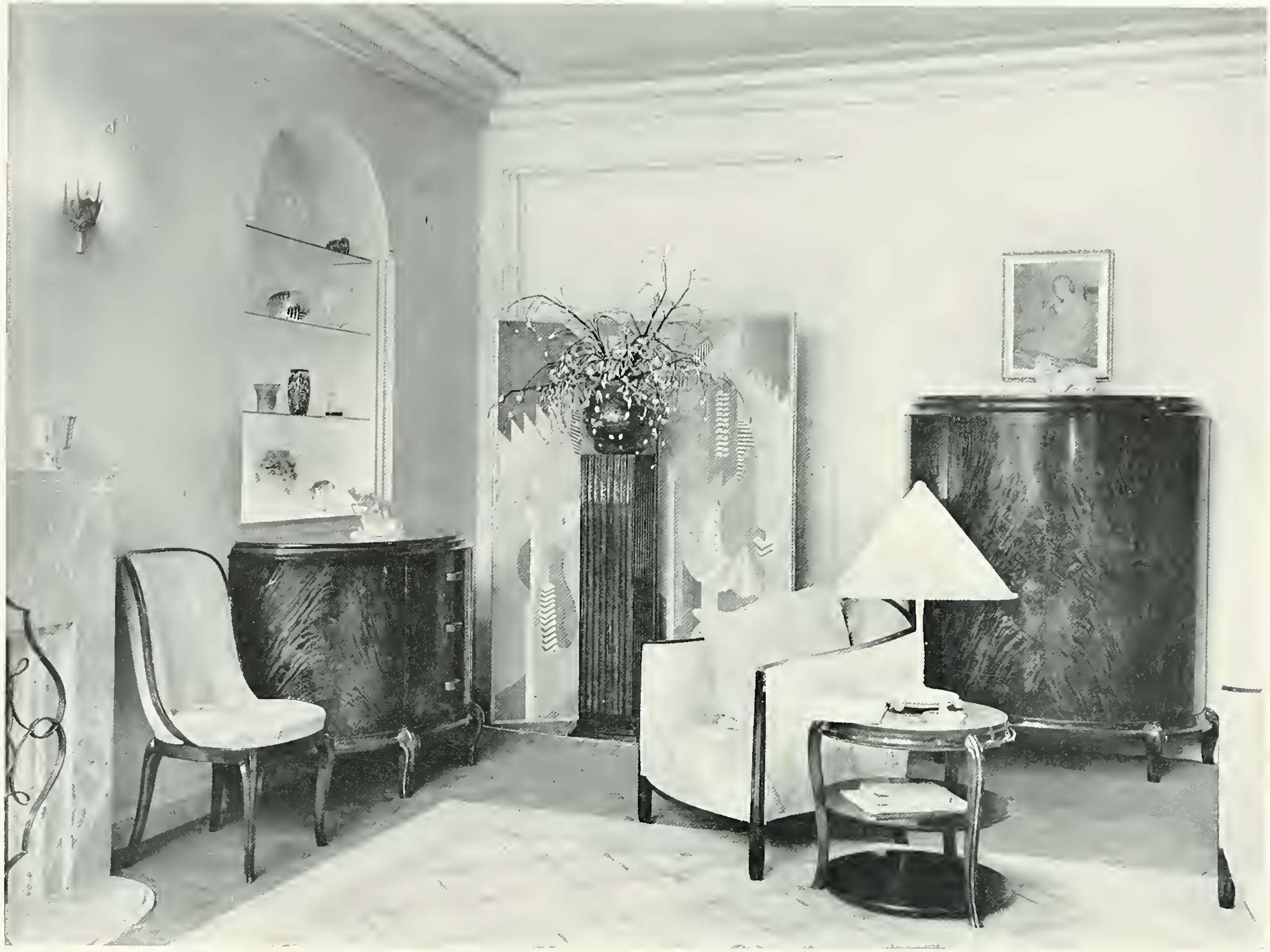
The woods are ash and oak, cellulosed silver, the settee being flanked, as above, by useful fitments. The upholstery and the frieze are in grey and green fabric



LIVING-ROOM IN A TOWN HOUSE

R. W. Symonds and Robert Lutyens

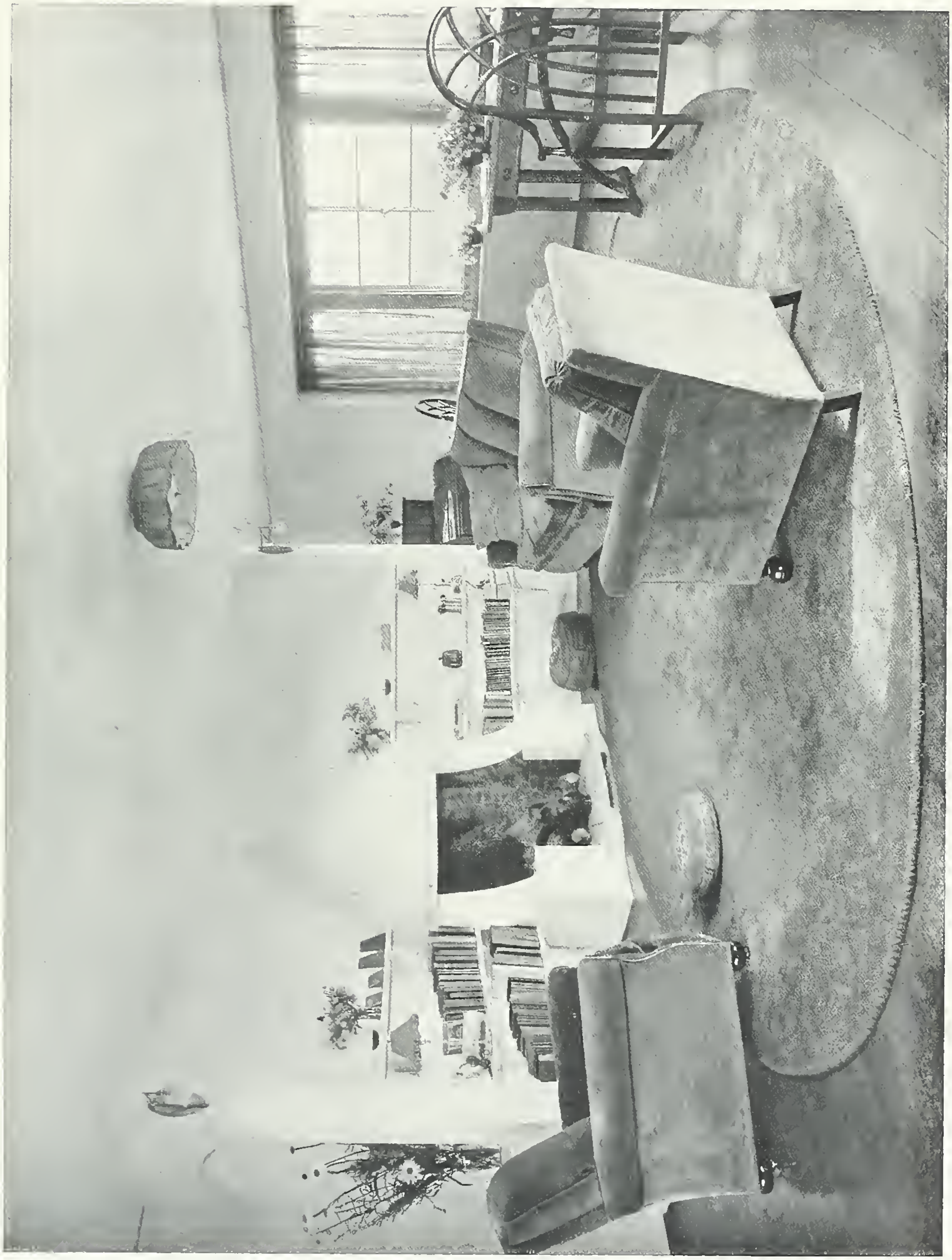
Furnished with comfortable upholstered pieces and walnut tables, in a modernised setting possessing distinctive architectural qualities



A CORNER OF A DRAWING-ROOM

S. Chermayeff

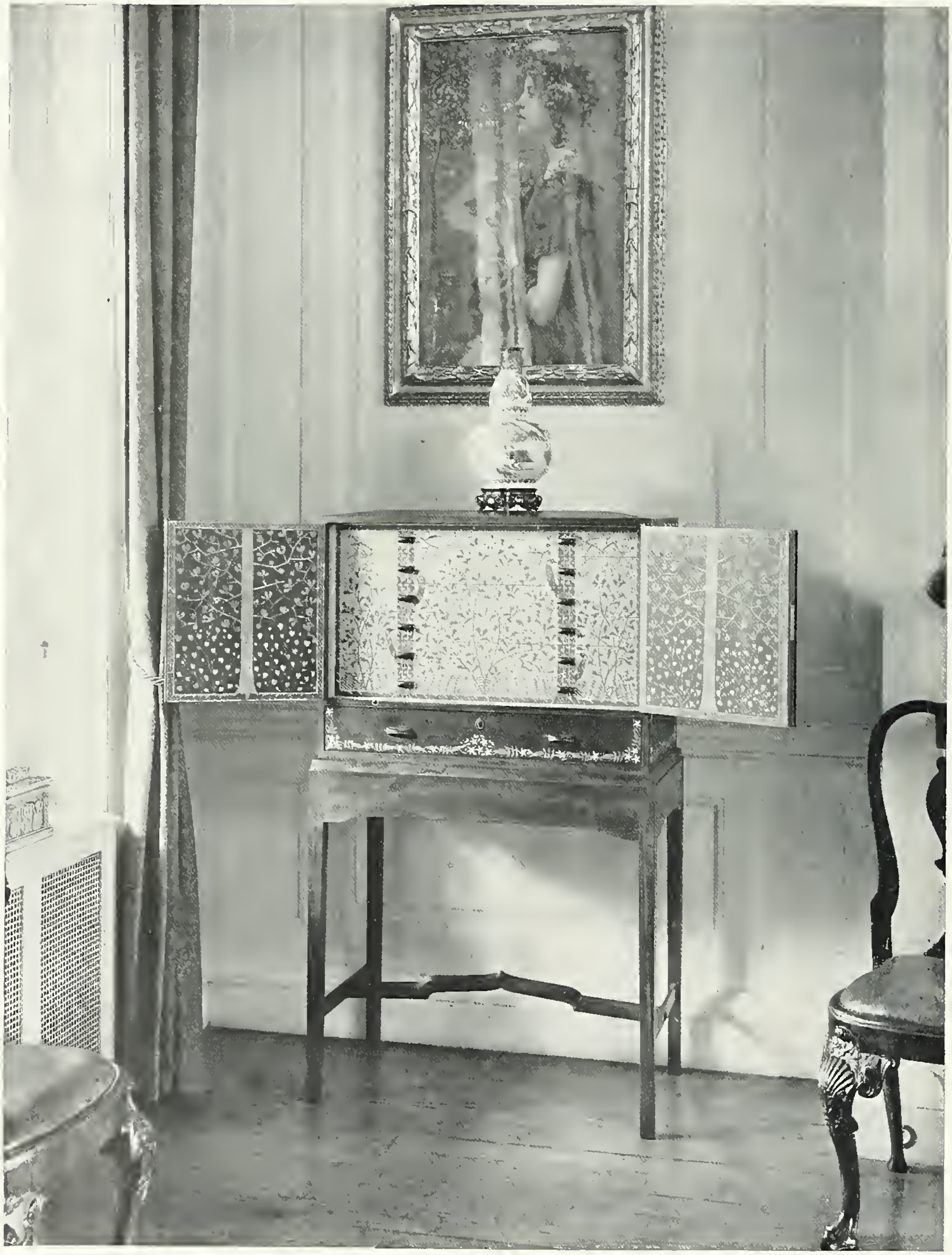
Bow-fronted cabinets in mahogany of fine flame figure; the chairs upholstered in pastel shades. A fluted mahogany pillar supports a glass flower-vase and has as background a hand-painted screen by John Armstrong



Macdonald Gill

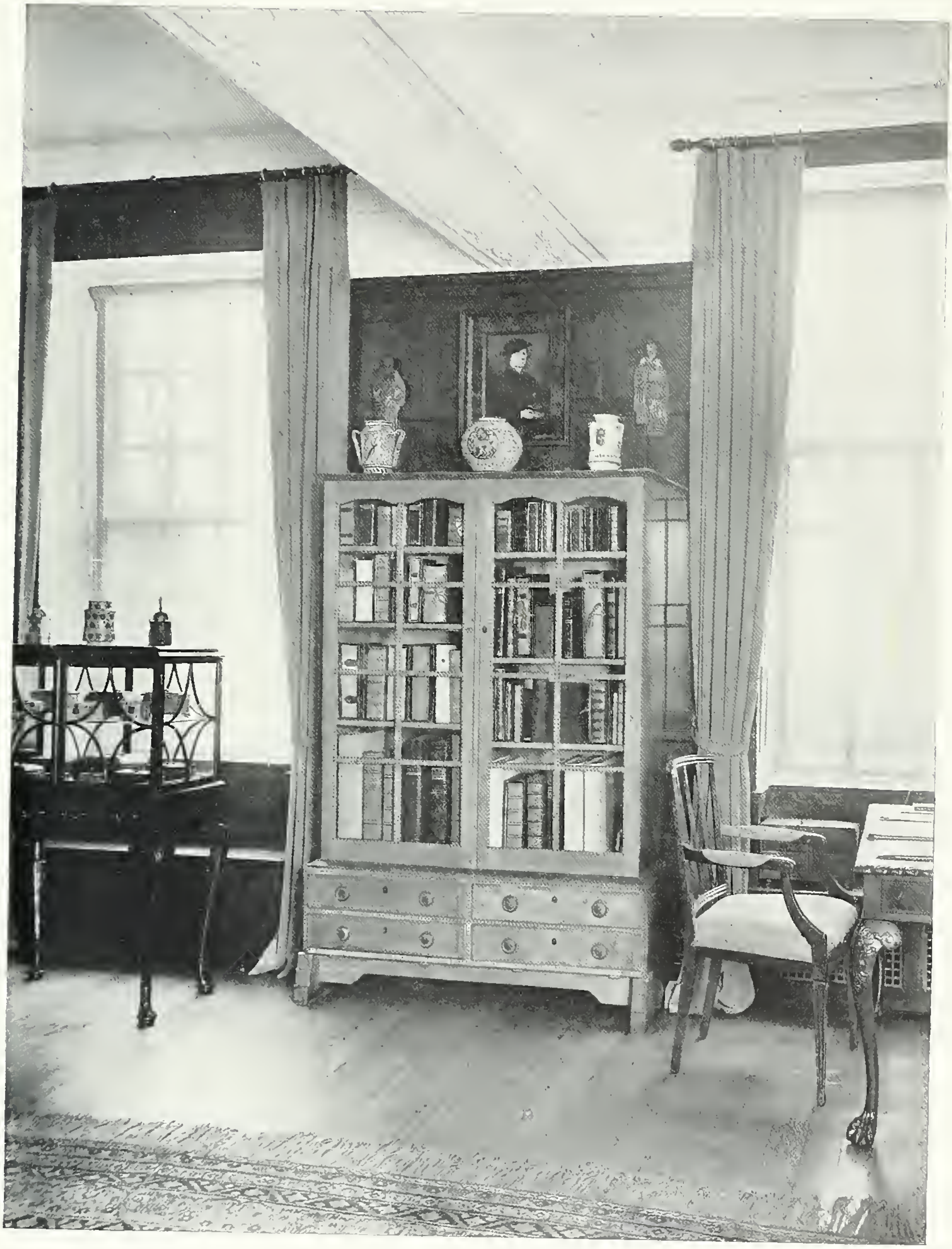
A LIVING-ROOM IN A COUNTRY HOUSE

A pleasant grouping of low comfortable furniture around a large open fireplace, with writing-table and chair placed near a window



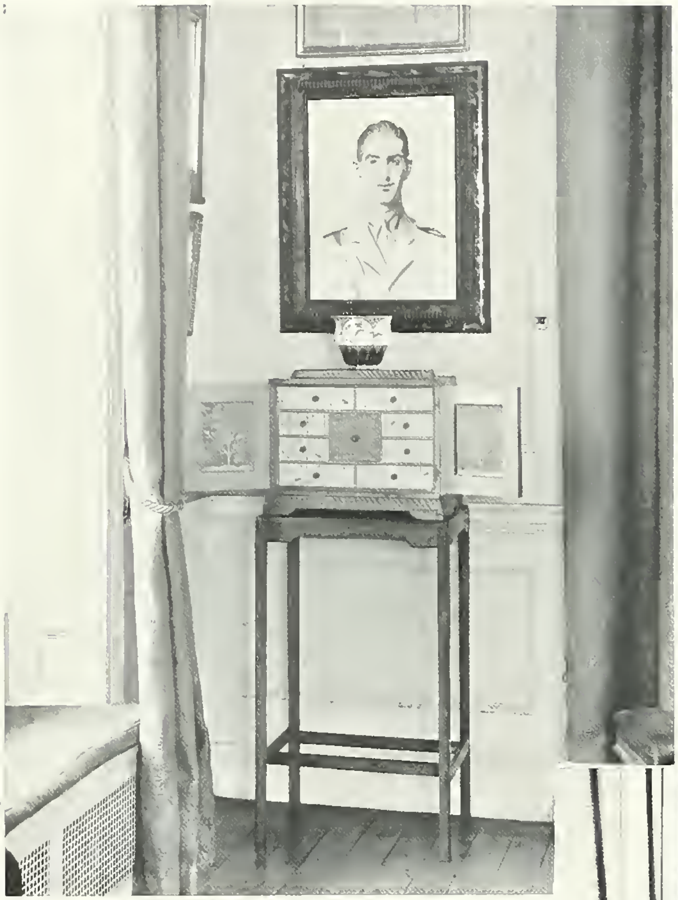
A FINE EXAMPLE OF DECORATED FURNITURE

An ebony cabinet with interior drawers of satinwood, by Peter Waals. Hand-painted in colours by Louise Powell



MODERN FURNITURE ASSOCIATED WITH OLD

A typical Sidney Barnsley book-cabinet in walnut with inlay of ebony and holly, in a room largely furnished with eighteenth-century pieces

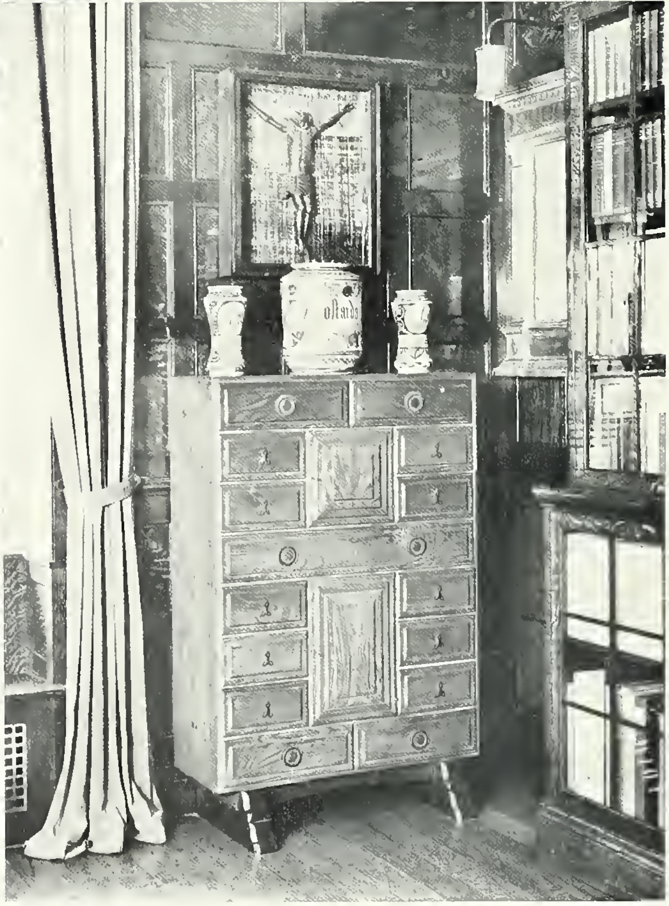


A PAINTED WALNUT AND HOLLY CABINET

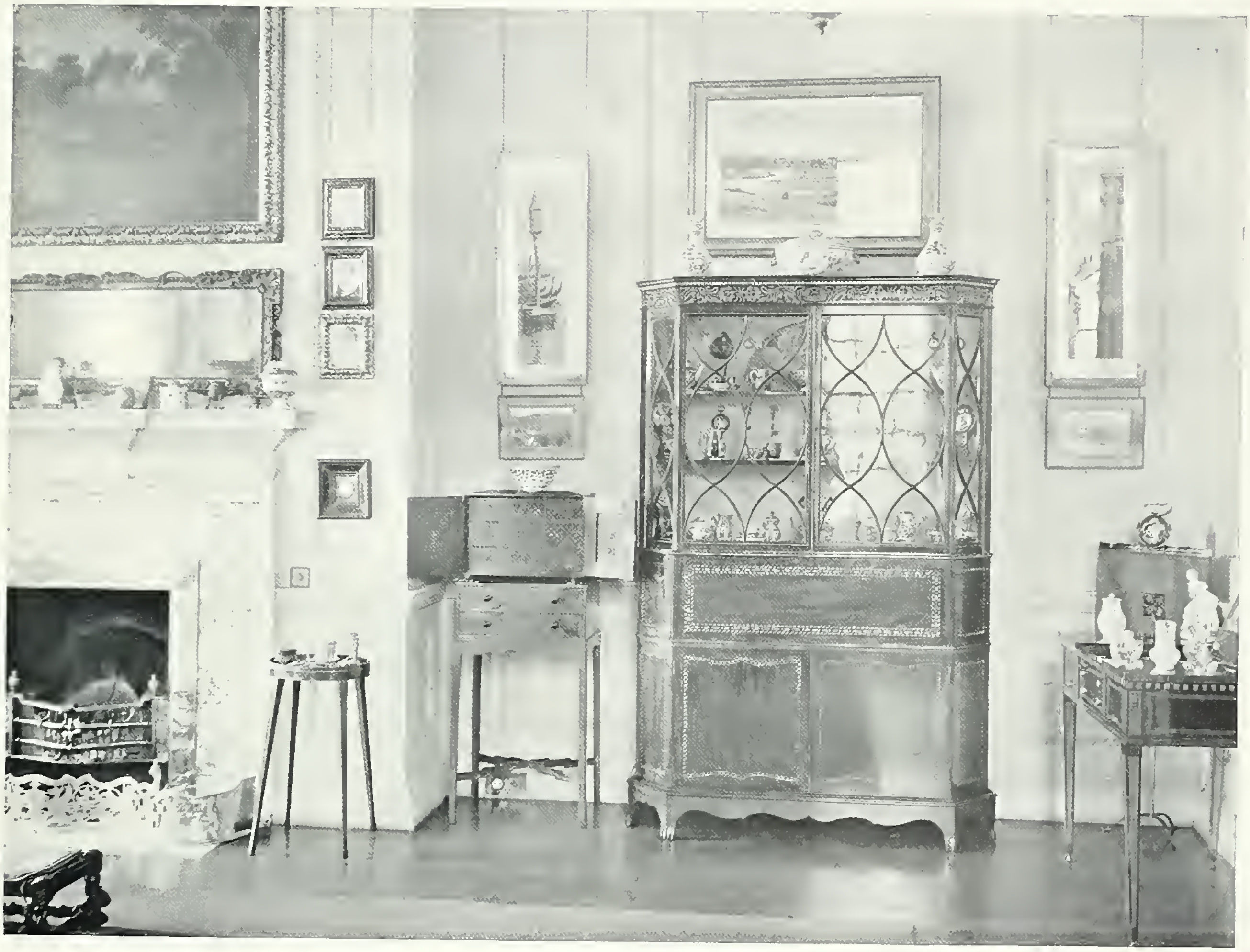
This miniature piece is mounted on a walnut stand, and is very delicately hand-painted by Louise Powell. The cabinet designed and executed by Sidney Barnsley

CABINET WITH DRAW-OUT ESCRITOIRE IN RICHLY FIGURED ENGLISH WALNUT

The carcase dovetailing exposed and with drawer and cupboard fronts fielded. The metal handles hand-wrought

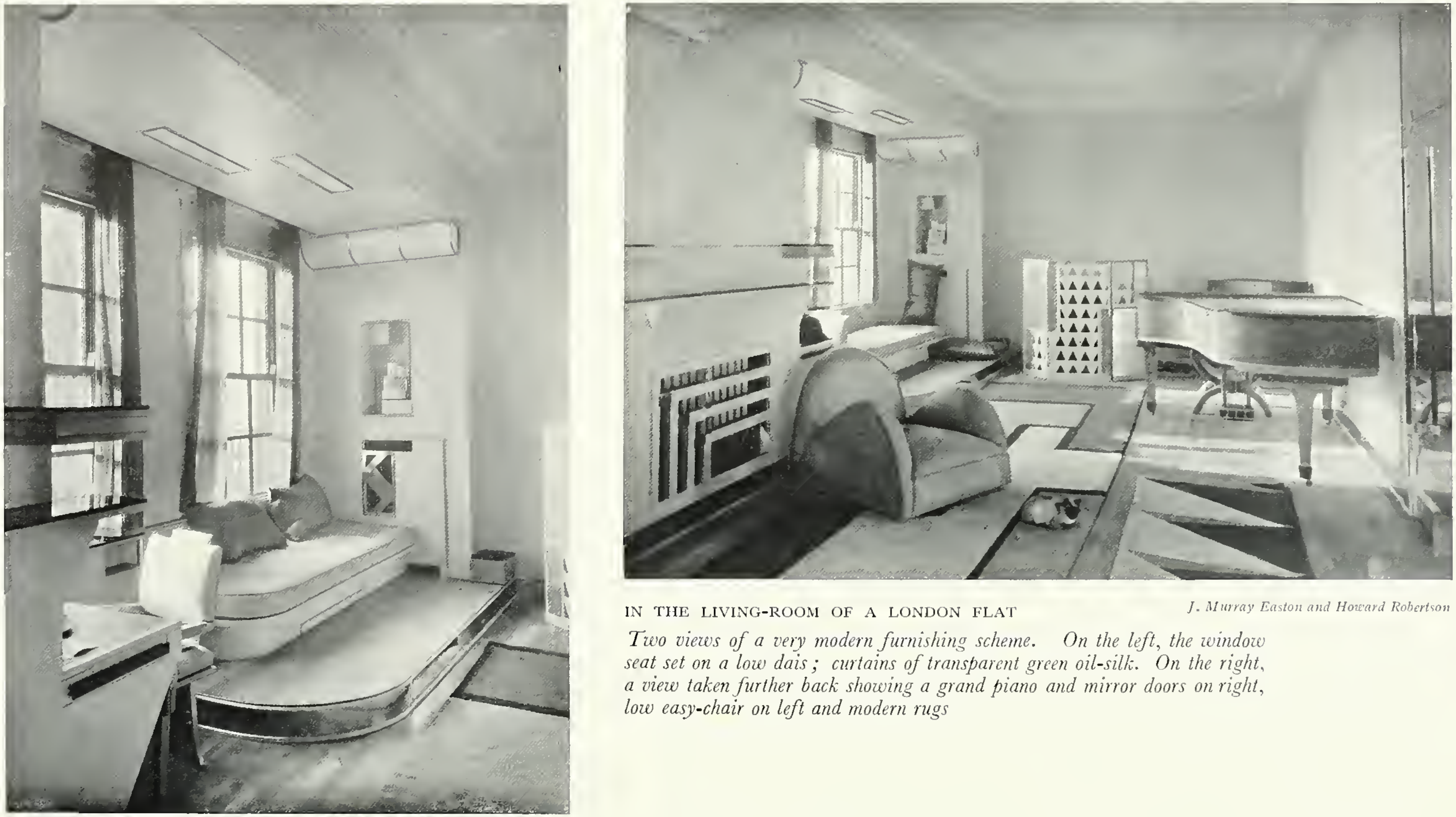


Ernest Gimson



MODERN FURNITURE REVIVING OLD TRADITIONS

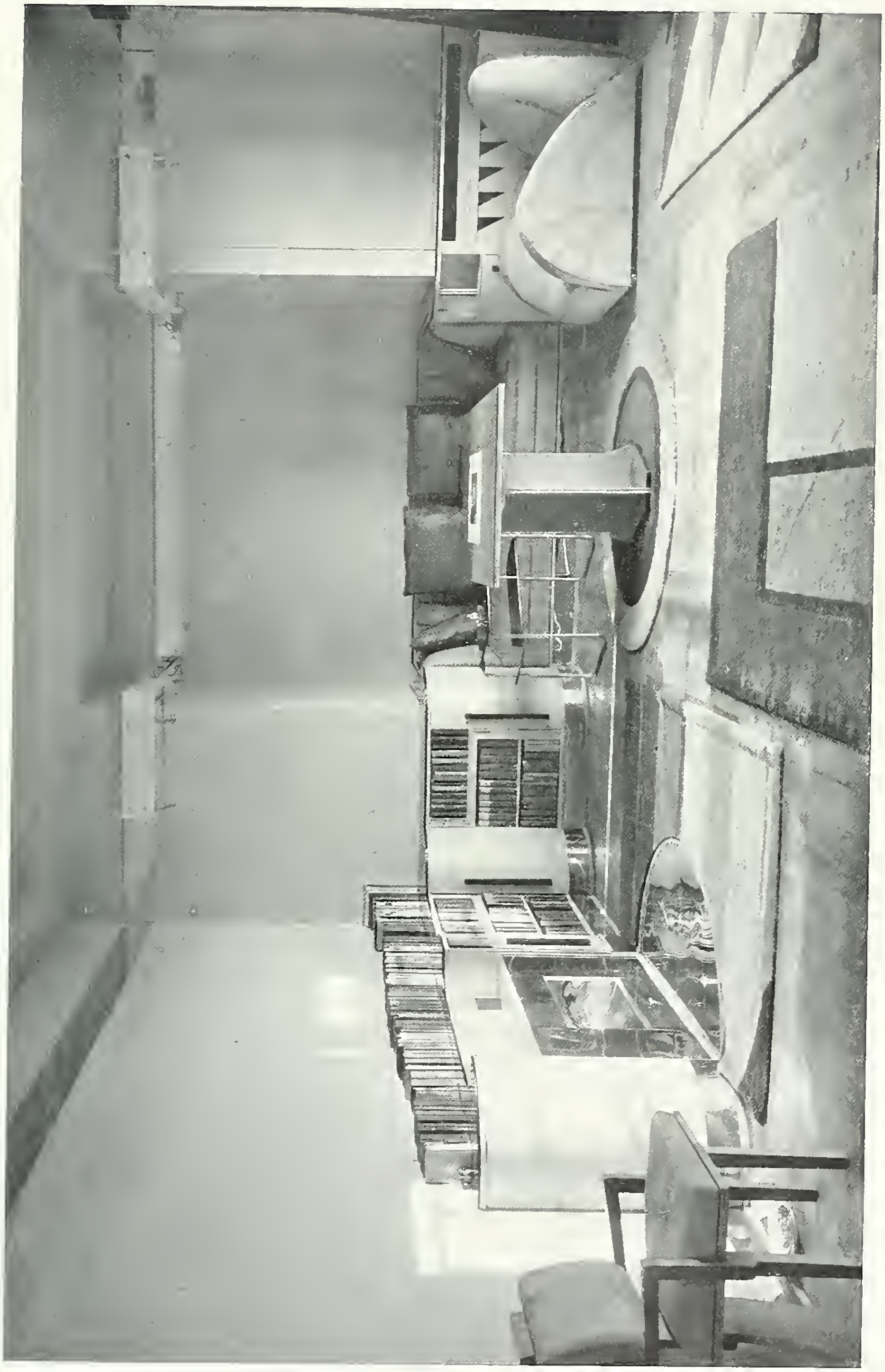
The china cabinet is an excellent design which finds its inspiration in late eighteenth-century fashions, while incorporating new ideas, especially in the design and arrangement of the inlaid patterns. It was designed by George Jack and executed in the William Morris workshops. The small ebony cabinet on the left is by Ernest Gimson and offers another instance of Louise Powell's decorated furniture. The surroundings generally are of eighteenth-century character. This illustration should be studied together with those on pages 34, 35, *and* 36 *as exemplifying the happy association of good modern English furniture with antique pieces in rooms decorated in period styles*



IN THE LIVING-ROOM OF A LONDON FLAT

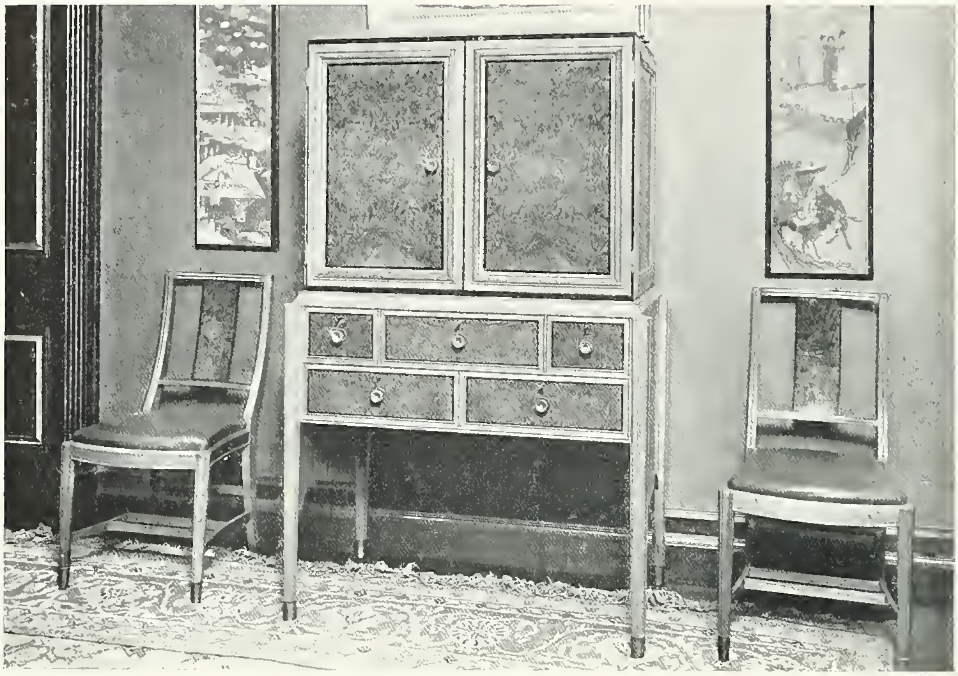
J. Murray Easton and Howard Robertson

Two views of a very modern furnishing scheme. On the left, the window seat set on a low dais; curtains of transparent green oil-silk. On the right, a view taken further back showing a grand piano and mirror doors on right, low easy-chair on left and modern rugs



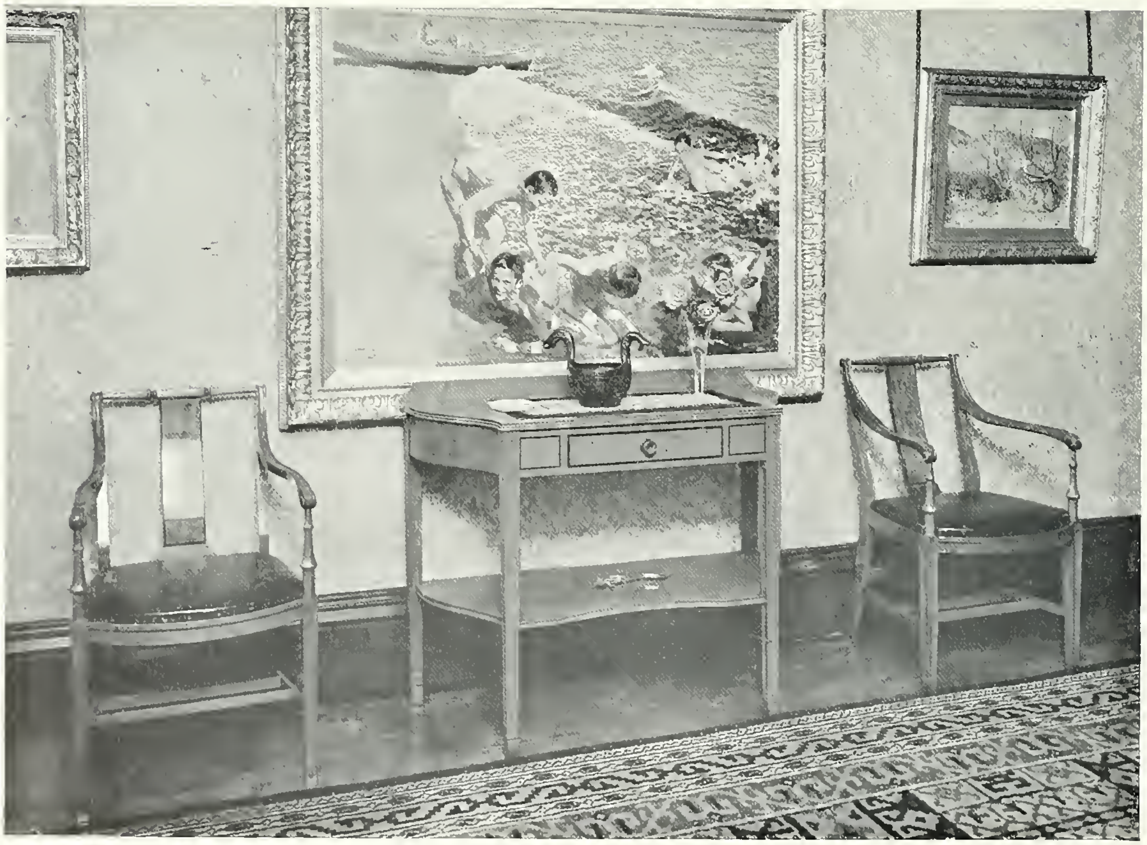
ANOTHER VIEW OF THE ROOM SHOWN ON OPPOSITE PAGE

Horizontal lines are dominant. A black glass shelf runs from the electric heater on the left, above fitted bookcases and settee in the recess, to a window on the right. Primrose walls, steel skirting, and mirror frieze screening electric lights



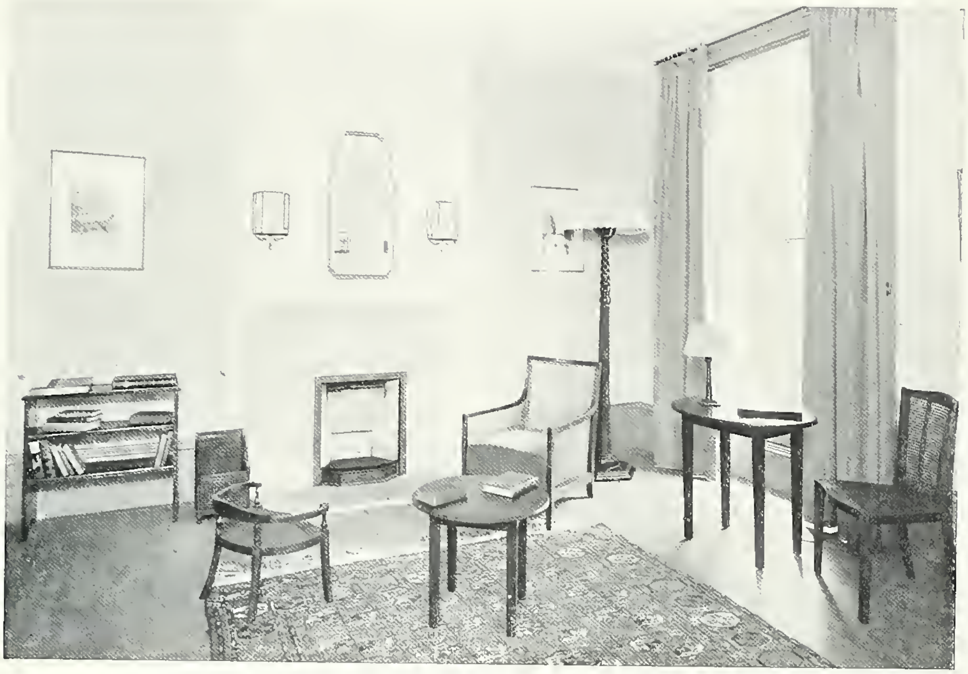
A CABINET GROUPED WITH A PAIR OF CHAIRS — J. H. Sellers

The cabinet has good architectural qualities proper to furniture. Like the chairs, it is of Cuban mahogany with burr walnut veneers



SIDE-TABLE WITH CHAIRS IN CUBAN MAHOGANY — J. H. Sellers

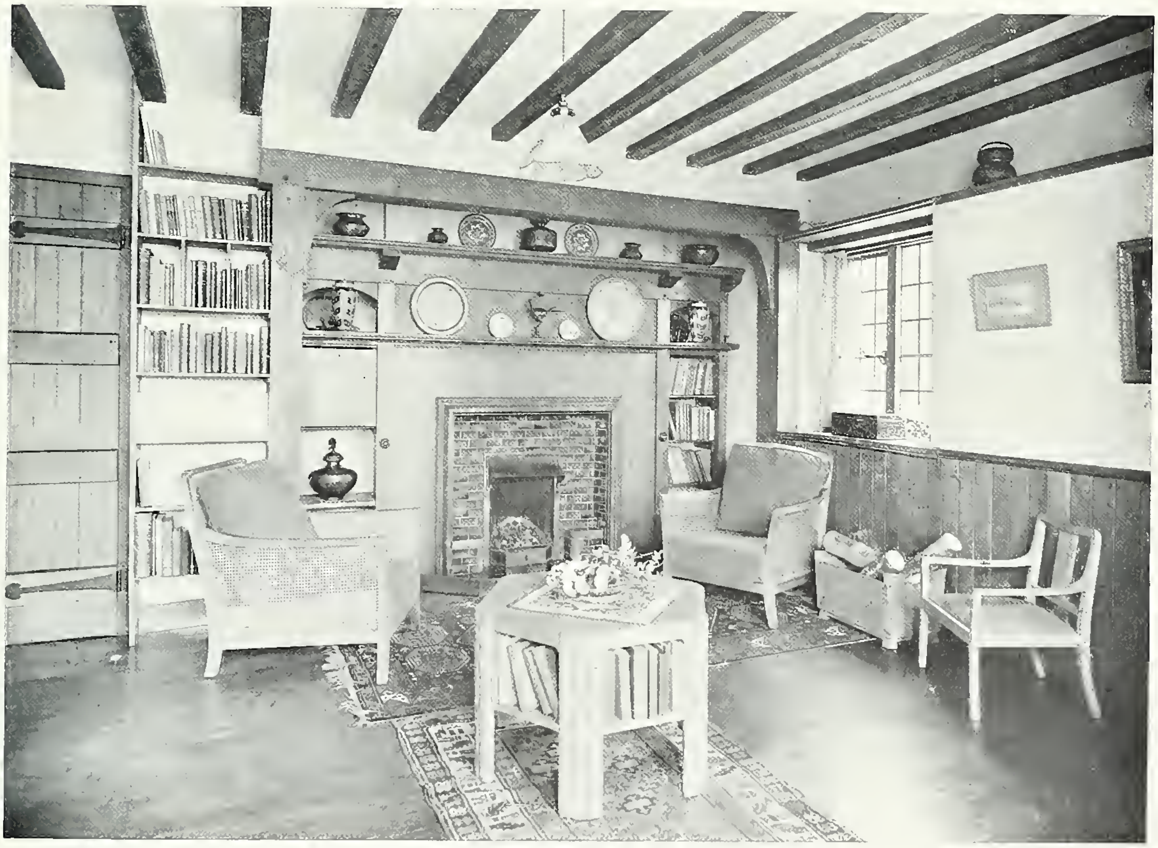
A very interesting modern rendering of late eighteenth-century traditions



SIMPLE MAHOGANY FURNITURE SUITED TO A ROOM OF QUIET CHARACTER

This is a good instance of inexpensive furnishing

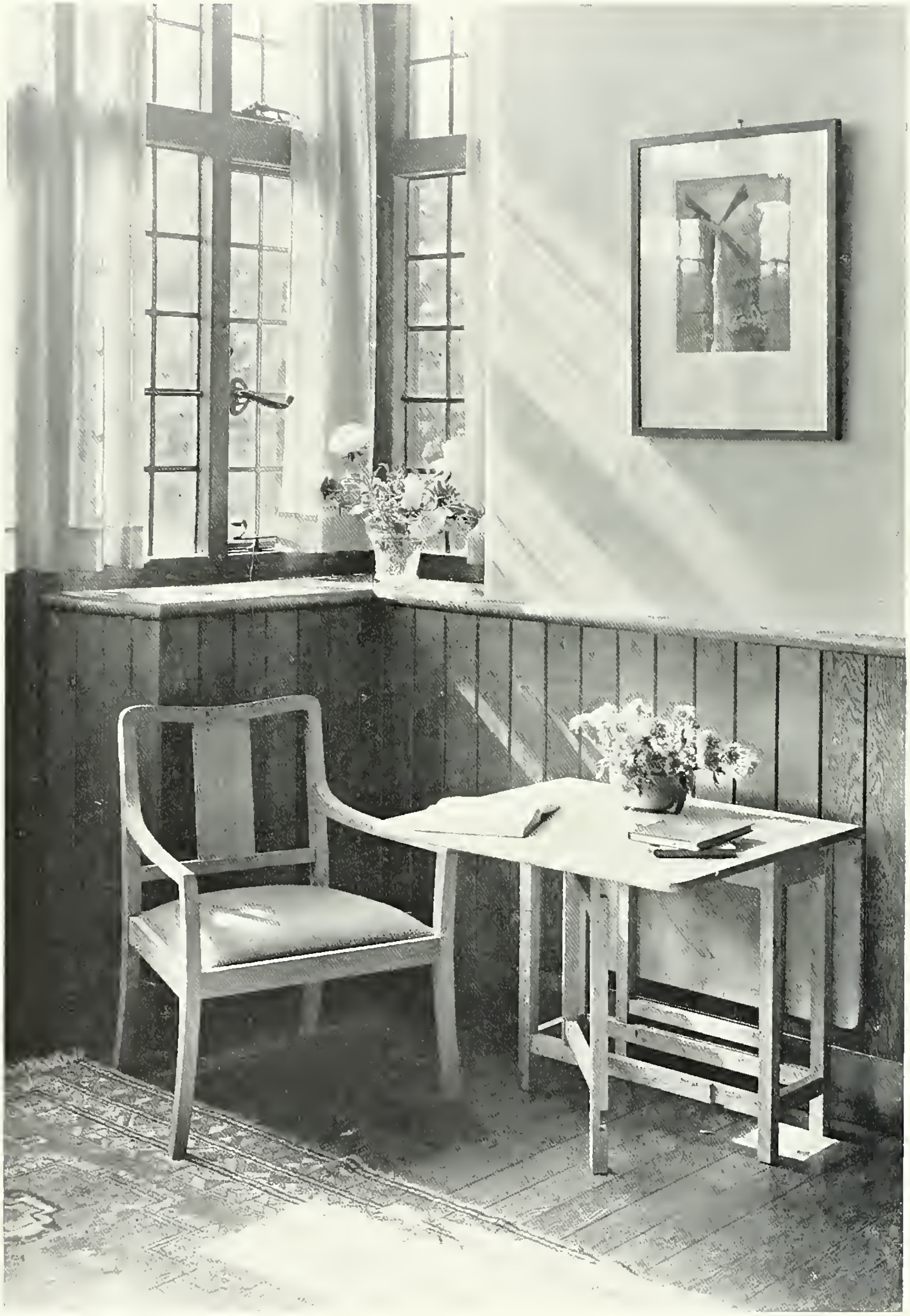
John Stark



WEATHERED OAK FURNITURE IN A COUNTRY HOUSE

Simple pieces forming a pleasant group around a recessed fireplace

John Stark

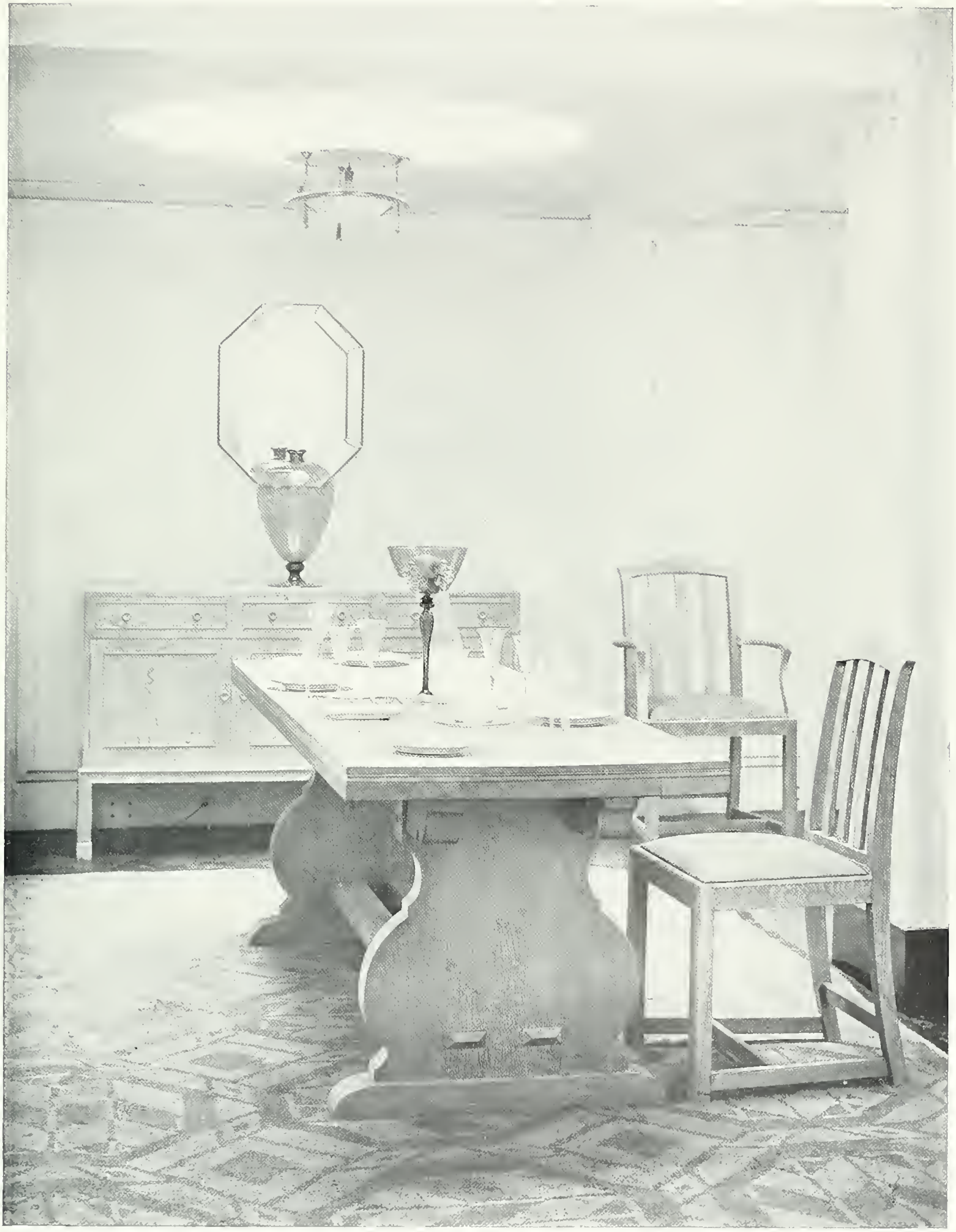


USEFUL PIECES IN SOLID OAK

John Stark

This low-seated armchair and gate-leg table are almost indispensable types for both town and country use

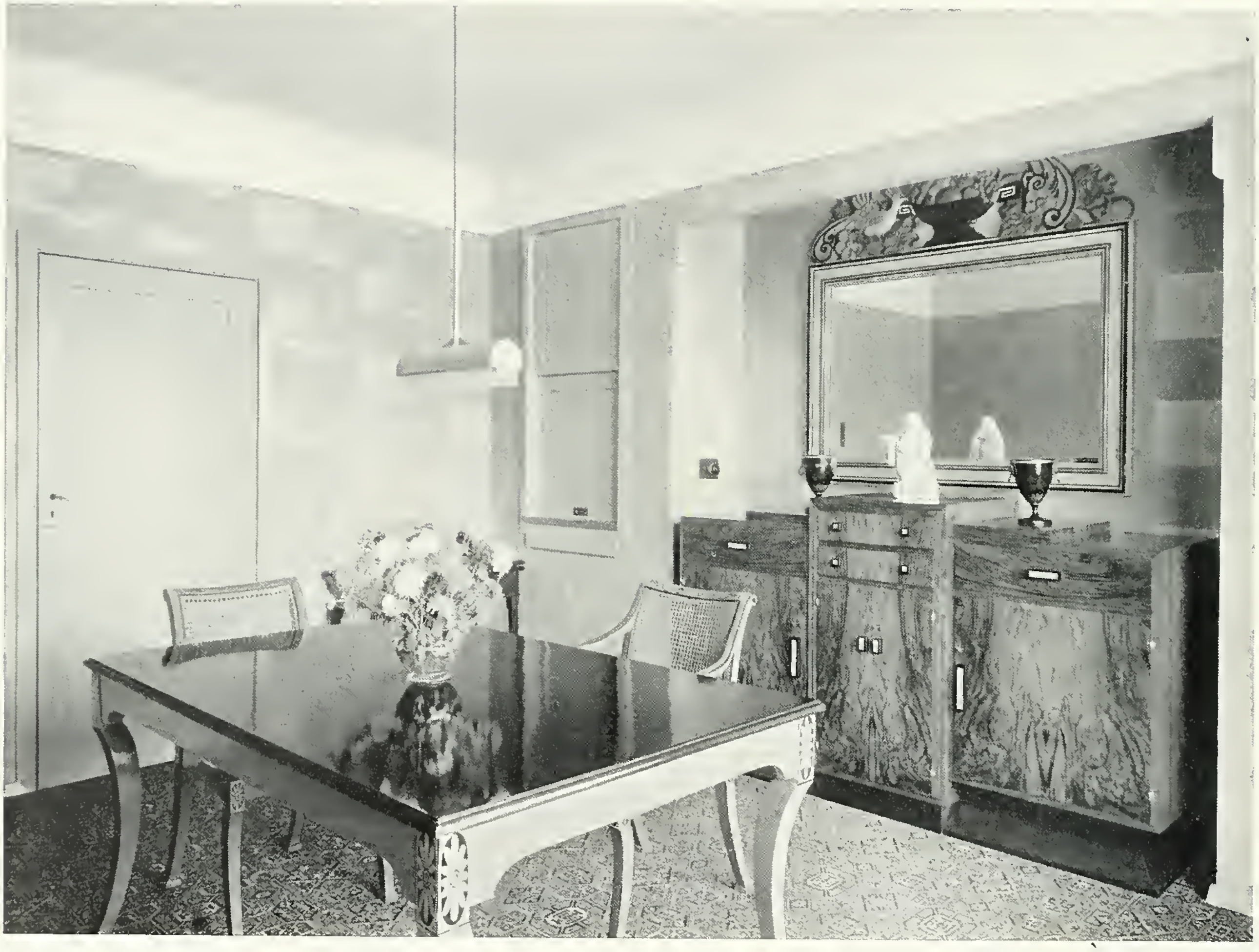
Dining-Rooms



J. F. Johnson

A SCHEME IN SILVER GREY

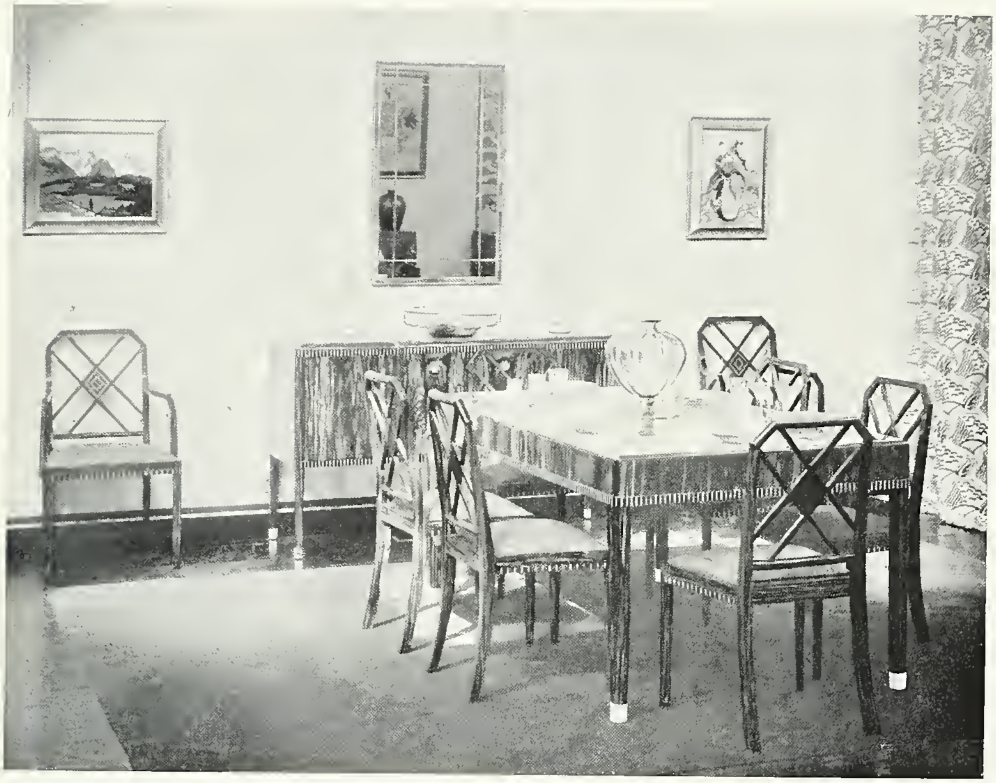
In this weathered oak dining-room furniture, the bold profiles of the central table provide a feature of considerable interest



A MODERN DINING-ROOM WITH FRESH IDEAS

Sideboard, C. A. Richter
Table and chairs, Captain Noel Simmons

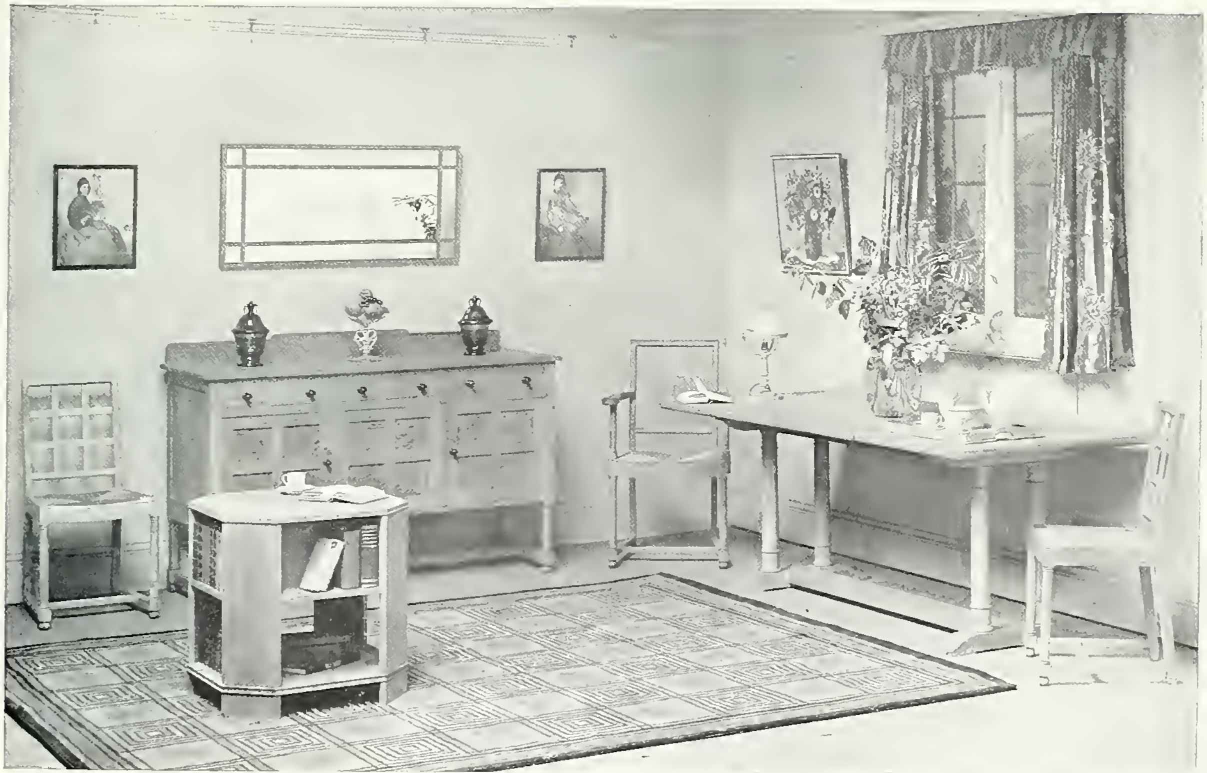
The commodious sideboard is accommodated in a deep recess, and is veneered in figured walnut: together with the painted mirror above, it is treated as a special group. To contrast with this, the table and chairs have their frames painted orange with black lines and yellow floral decoration. The table-top is finished with black cellulose paint. The walls are papered in tones of buff and grey with a light overprint of gold and silver lines



MACASSAR EBONY AND IVORY

Heal and Son

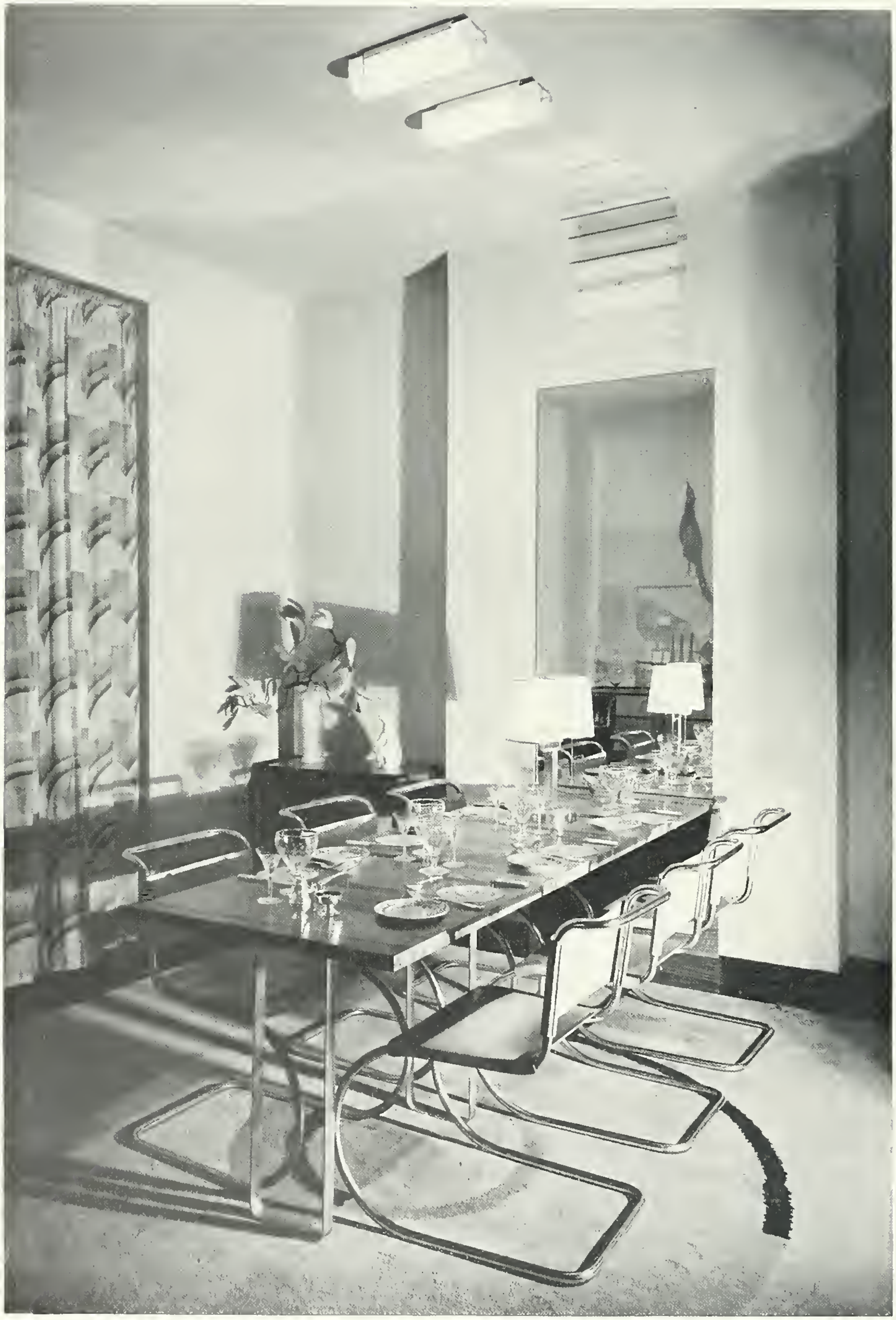
A delightful scheme on classical lines for a town house. Geometric designs, in which the formal patterning of ivory inlay is of great value



FOR THE SMALL SUBURBAN OR COUNTRY HOUSE

Philip Tilden and Ambrose Heal

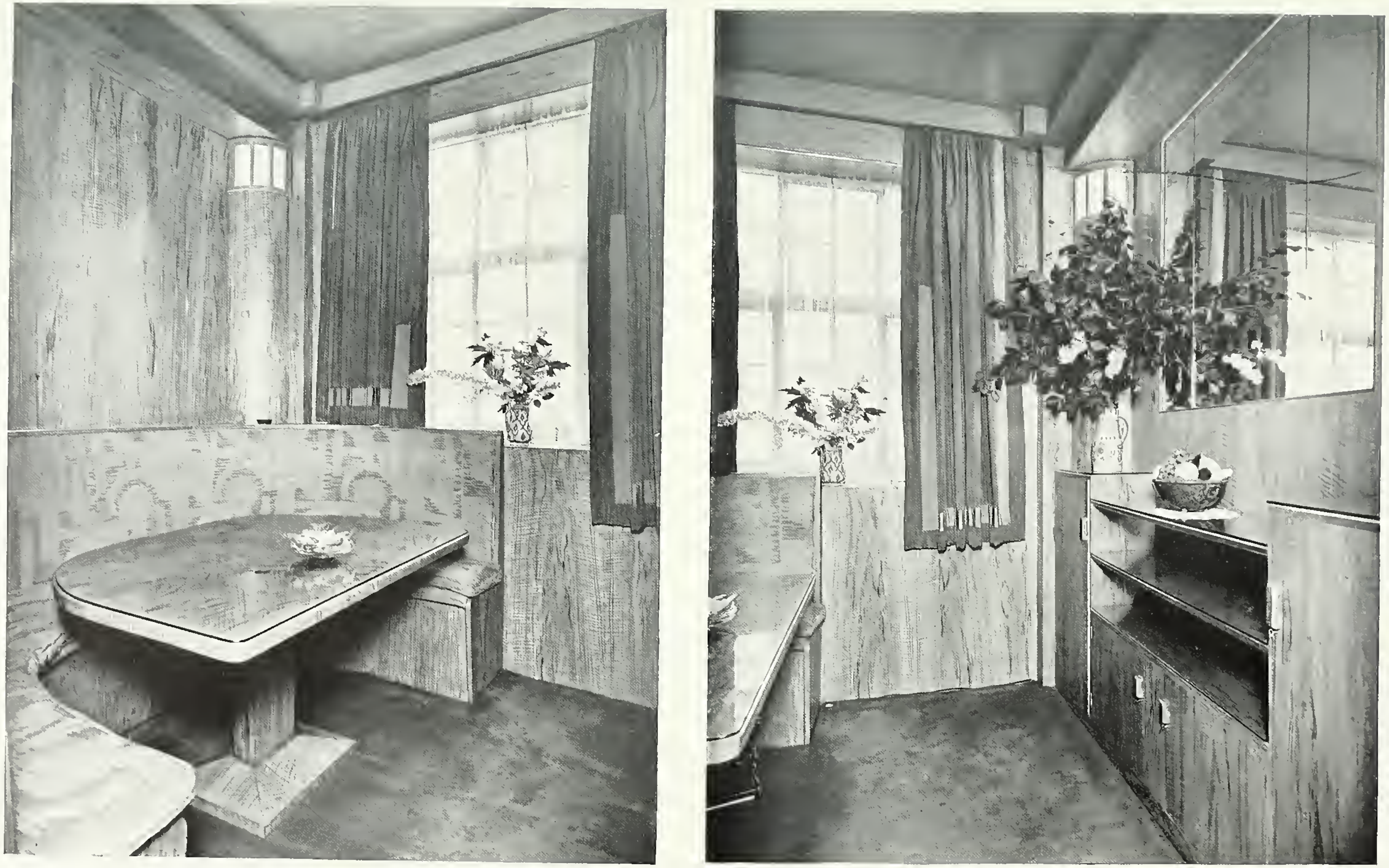
Solid oak furniture of simple design to suit the slender purse



S. Chermayeff

NEW IDEAS COMBINING EFFICIENCY AND GOOD TASTE

A long mirror covers the old fireplace, now a receptacle for the dining-table, which can be pushed in like a roller shutter, or pulled out as shown to seat six people. The top, built in sections, is veneered in walnut. The chair frames are of steel tube chromium-plated, the seats and backs being of pigskin



T. Leighton Pearce

TWO VIEWS OF A SMALL ROOM DESIGNED AS A DINING-ROOM FOR SIX PEOPLE

On the left is shown the fixed seat around a D-shaped table, and on the right the sideboard fitment with flush mirror above. The furniture is of French walnut. Observe the method of lighting

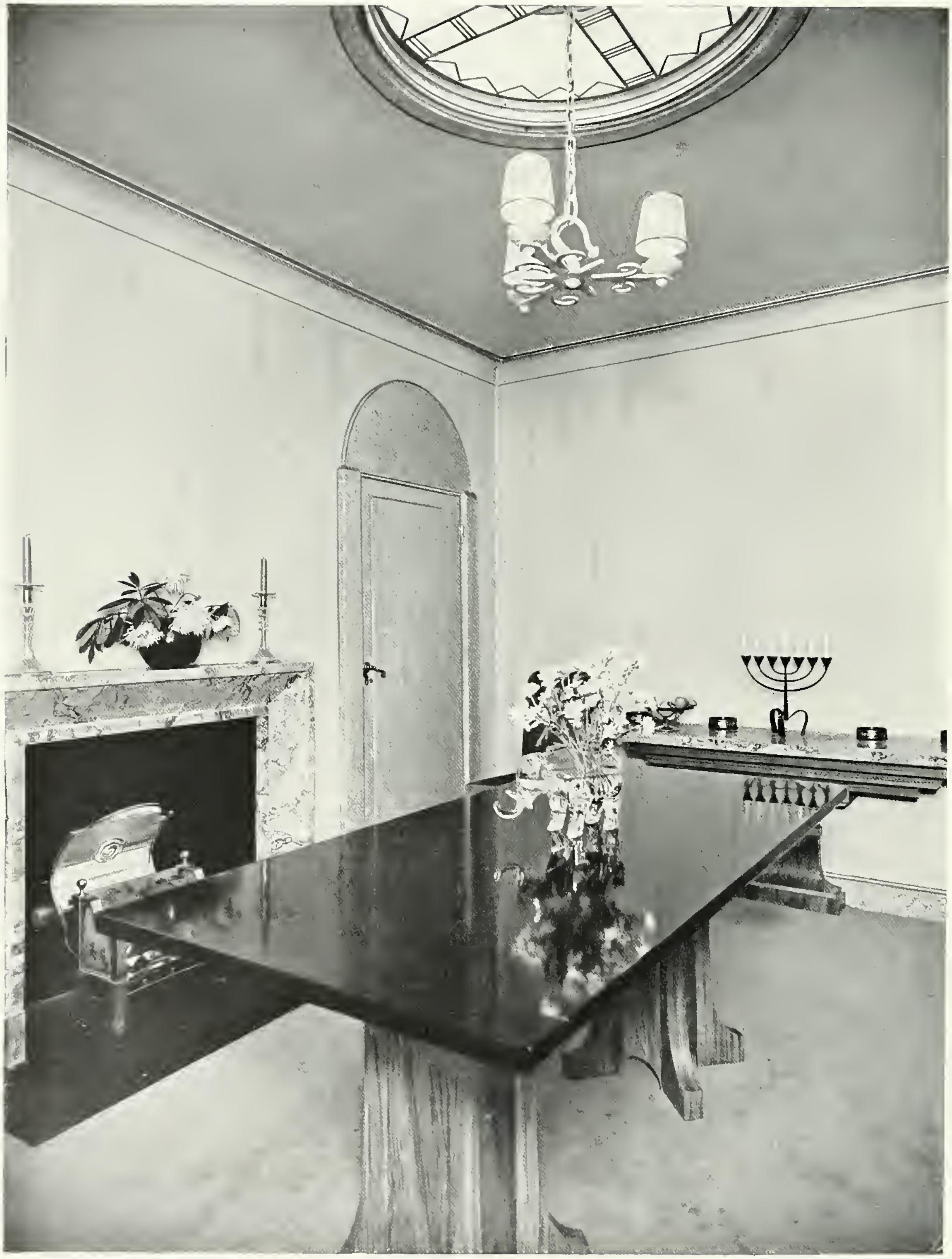
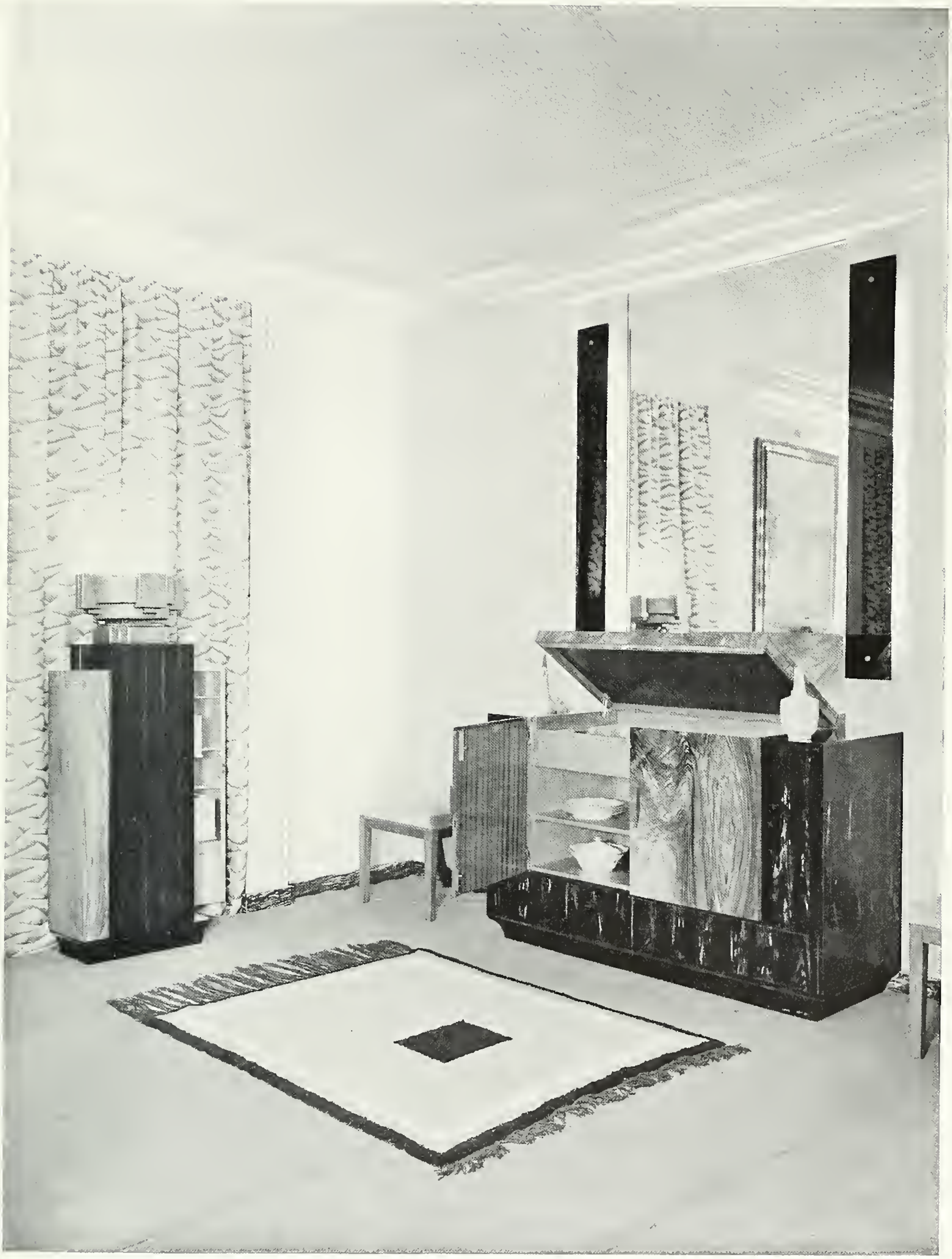


TABLE AND SIDEBOARD IN A SMALL DINING-ROOM

R. W. Symonds and Robert Lutyens

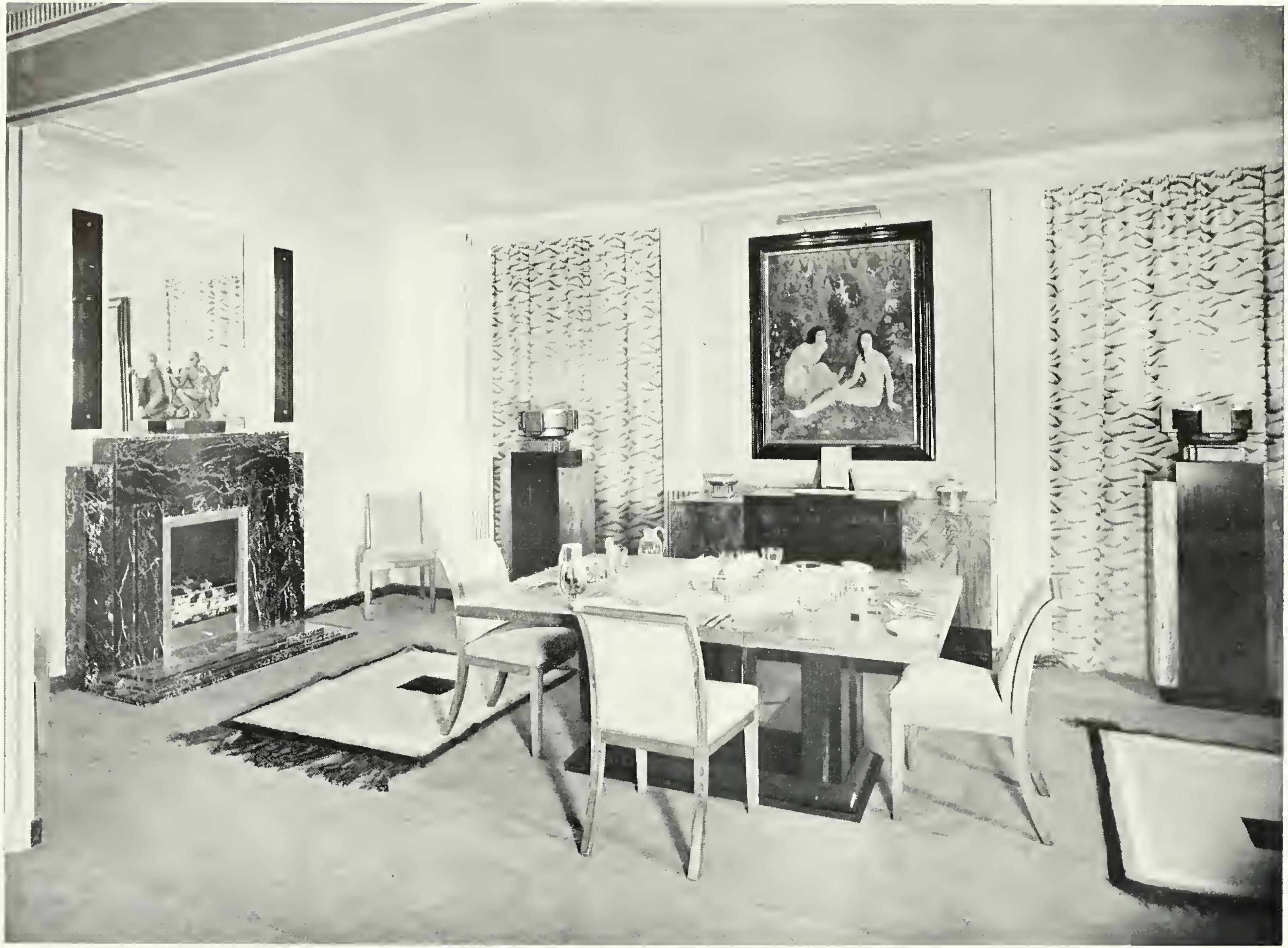
The pedestal supports in straight-grain walnut with tops finished in cellulose black enamel



BUFFET IN MACASSAR EBONY AND WALNUT VENEERS

S. Chermayeff

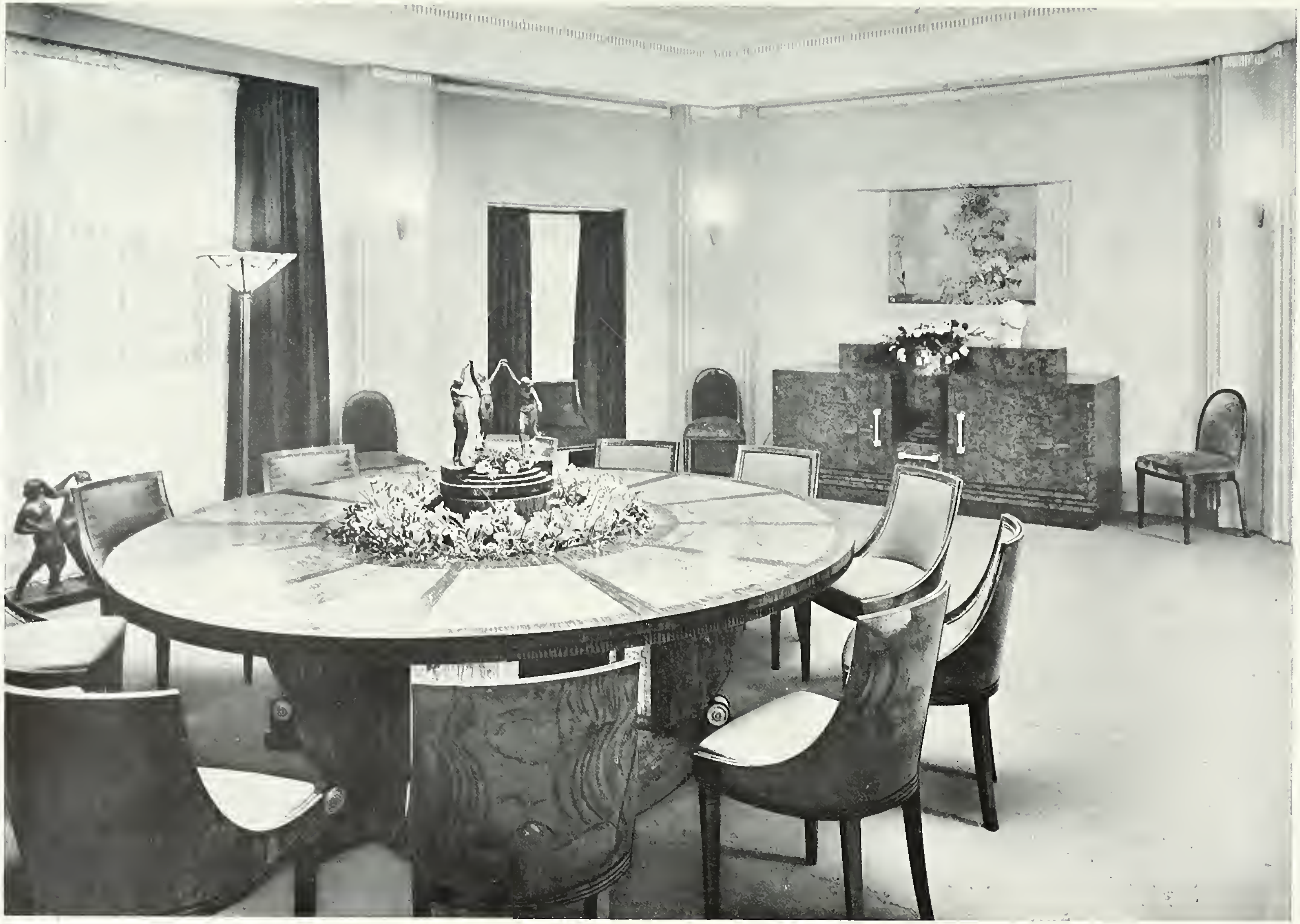
The top and one door open showing removable tray for glasses, and shelves. This piece is also fitted with lead-lined trays for icing and warming wines. The lighting pedestal on left has a secretly locked cupboard for cigar-storing



DINING-ROOM IN MODERN ARCHITECTURAL STYLE

S. Chermayeff

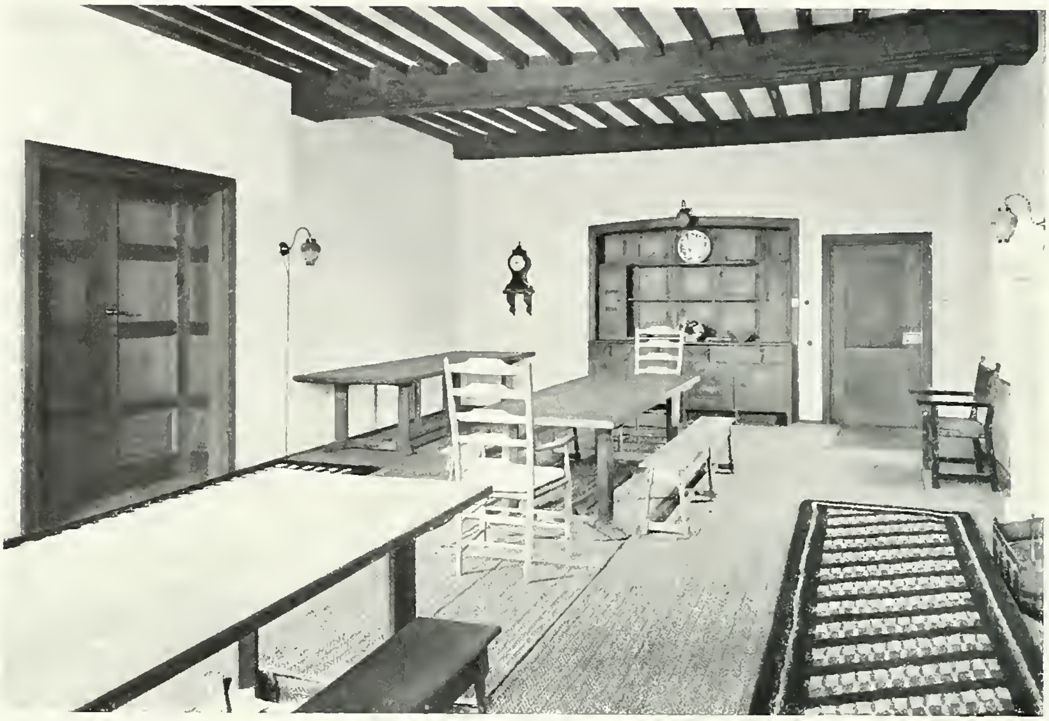
A typical example of one mind controlling the whole scheme. The furniture units are proportioned in clean, flush-veneered masses, in which walnut and Coromandel are skilfully contrasted. The colour note of the room is black and yellow



ANOTHER ARCHITECTURAL CONCEPTION

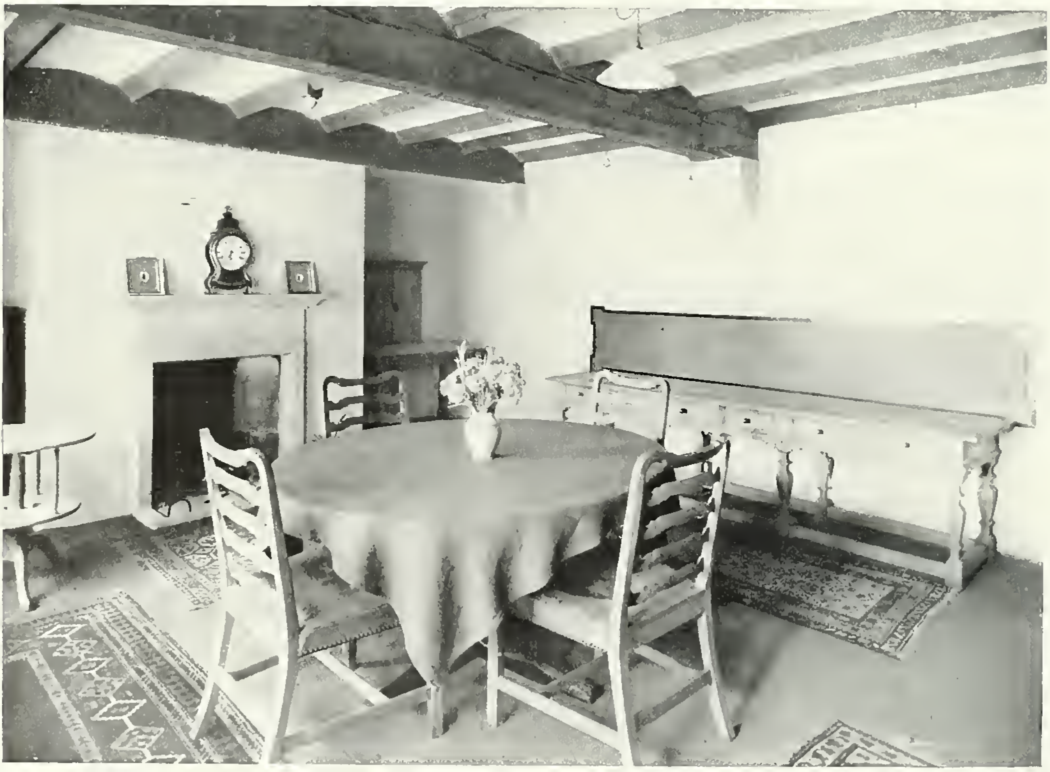
Charles A. Richter

Here the furniture is carried out in bubinga wood, the circular table having a central group of bronze figures surrounded by a ring well accommodating cut flowers, and illuminated from below by electric light



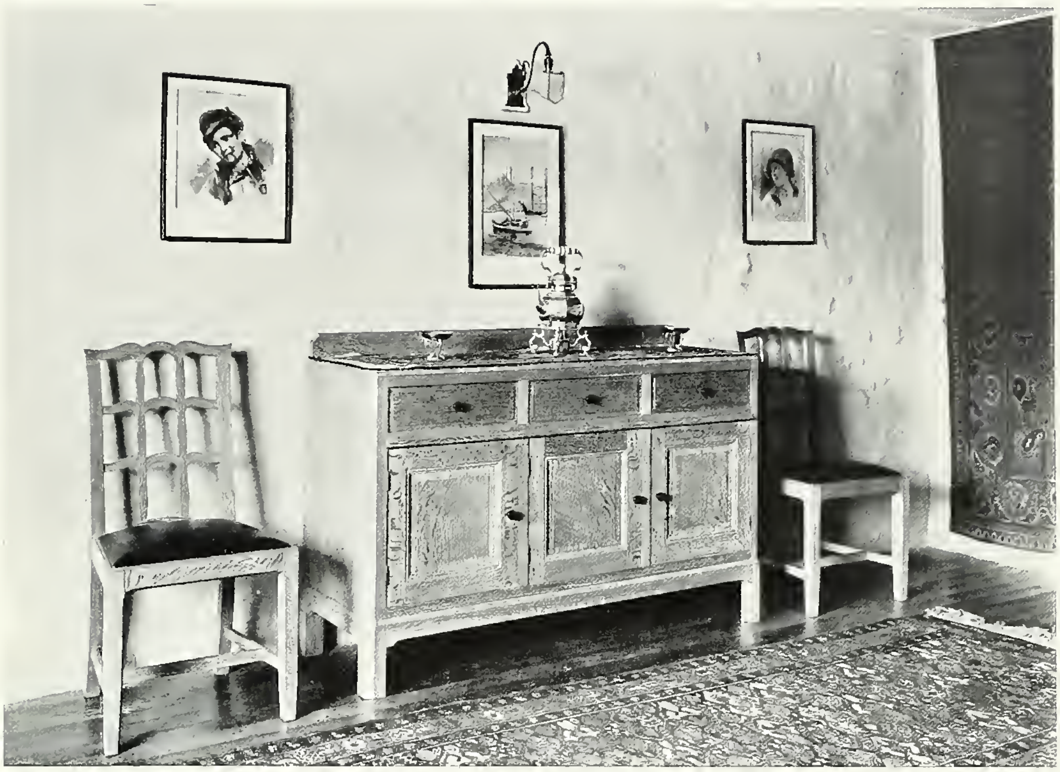
A LARGE DINING-ROOM OF EARLY ENGLISH CHARACTER *Sidney Barnsley*

The long tables have ground stretcher frames and are accompanied by long forms after the sixteenth-century manner. The sideboard is built-in; it is shown in detail in page 163



A SMALL DINING-ROOM ON TRADITIONAL LINES

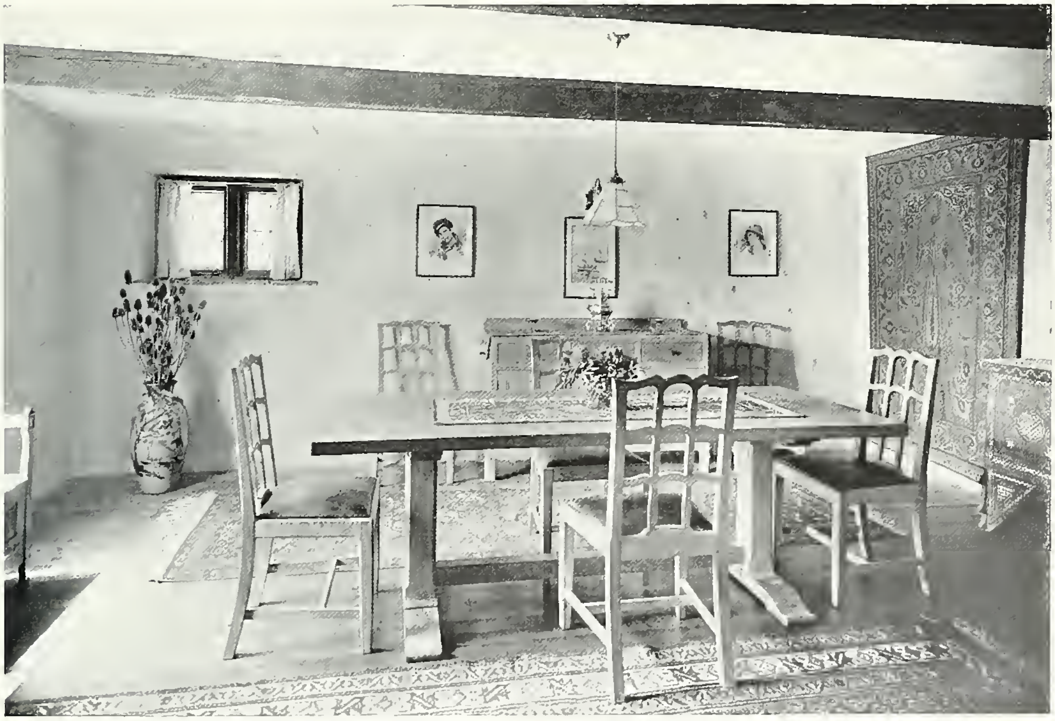
This simple oak furniture is strongly influenced by old models. The sideboard repeats a seventeenth-century style, while the ladder-back chairs are derived from the mid-eighteenth century



THE NATURAL GRAIN OF OAK AS EFFECTIVE DECORATION

John Stark

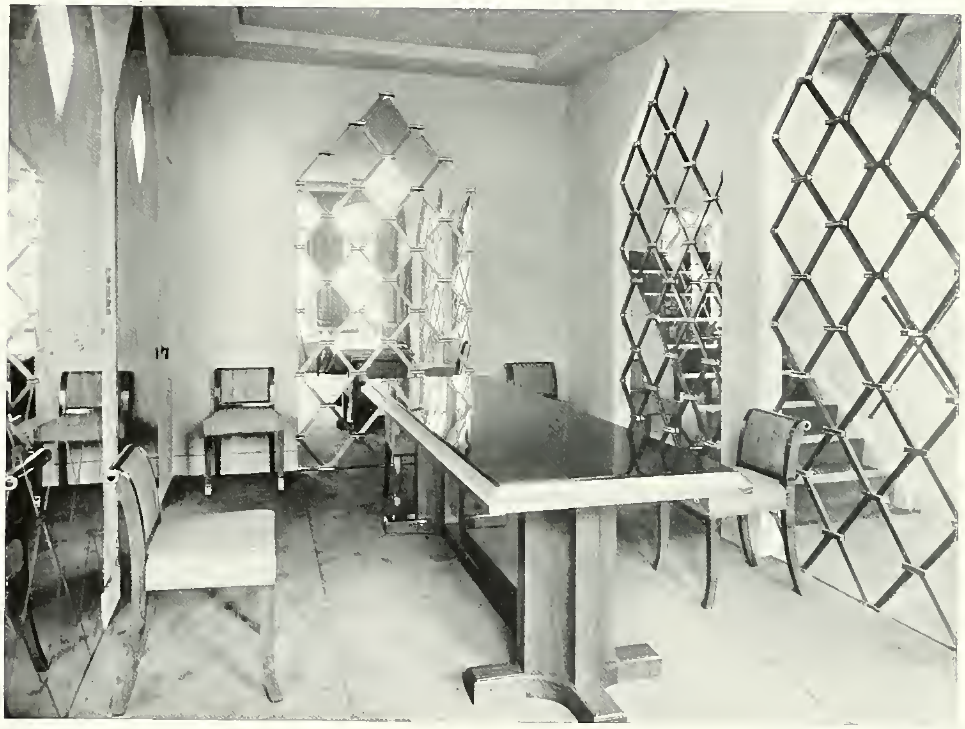
Oak sideboard and chairs in "weathered" finish, by which the markings of the silver grain are darkened, with enhanced effect to forms of good proportion



A GENERAL VIEW IN THE SAME ROOM

John Stark

The grey tones and simple forms of the furniture are in pleasant contrast with a darker, polished oak floor, and the rich colourings of Oriental rugs and hangings

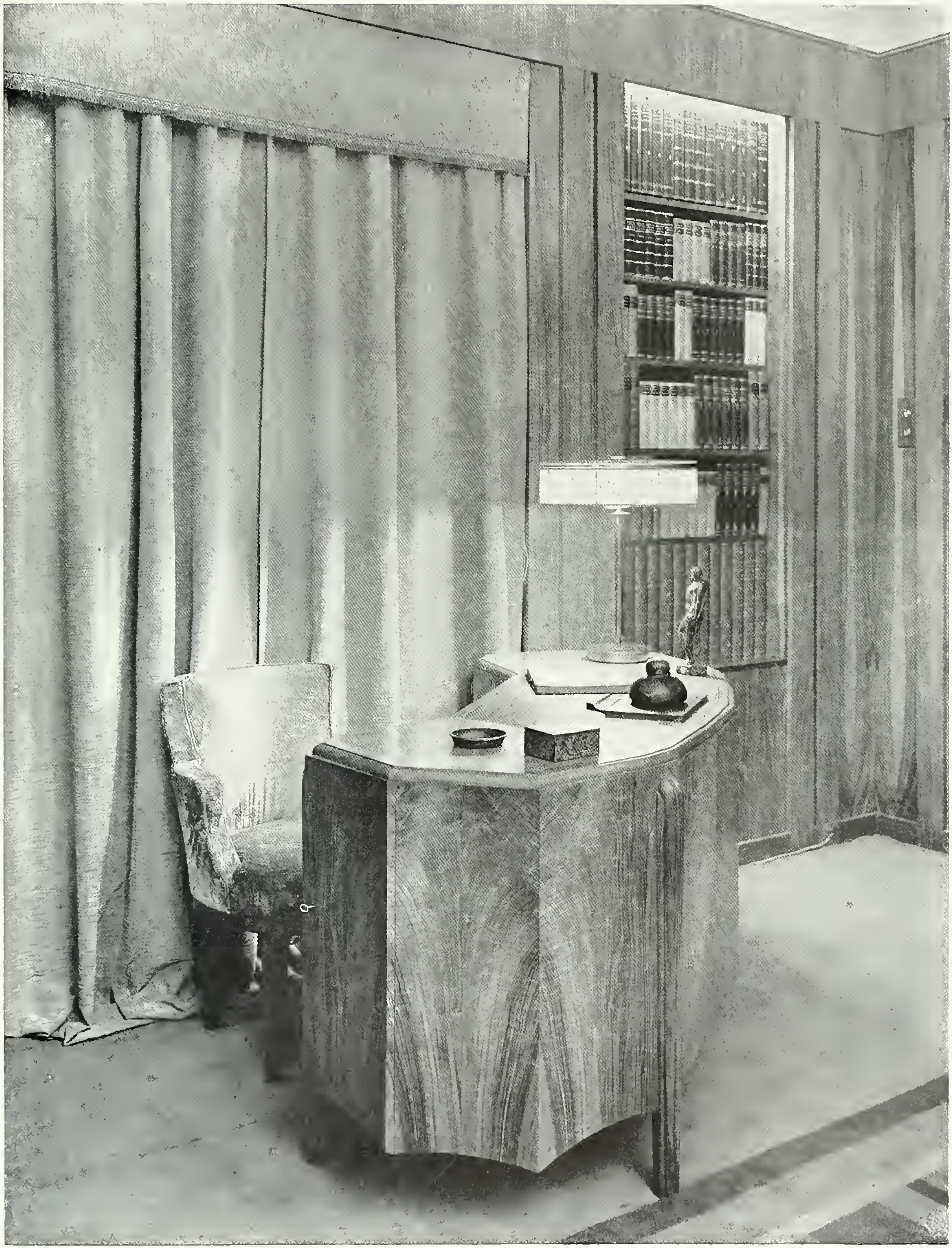


A MODERN SCHEME ON FORMAL LINES

John Seeley and P. Paget

Confined space here dictates special forms, the table being long and narrow with pedestal supports instead of legs at the corners. The chairs are small with low backs

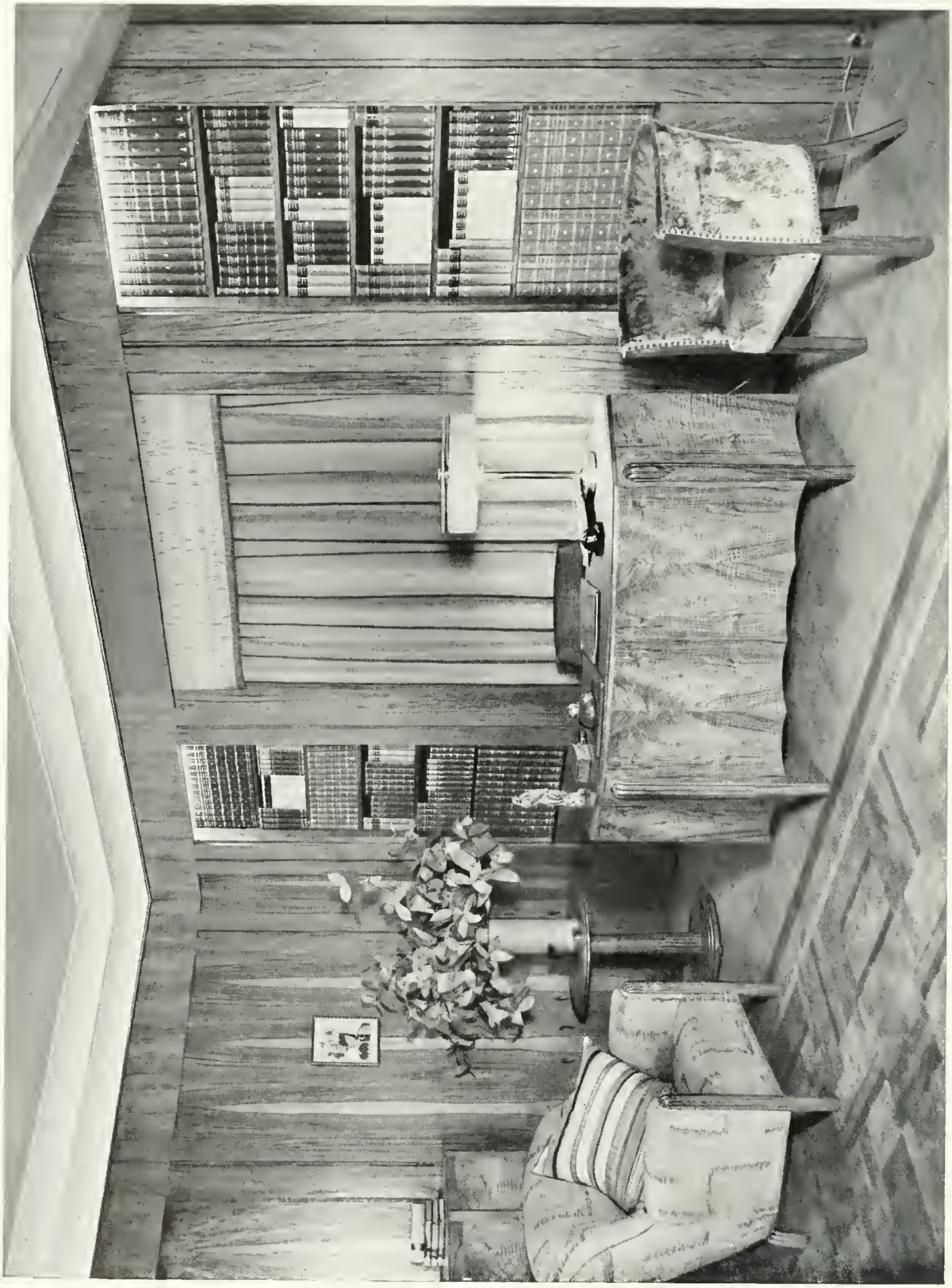
Library and Study



S. Chermayeff

A LIBRARY TABLE

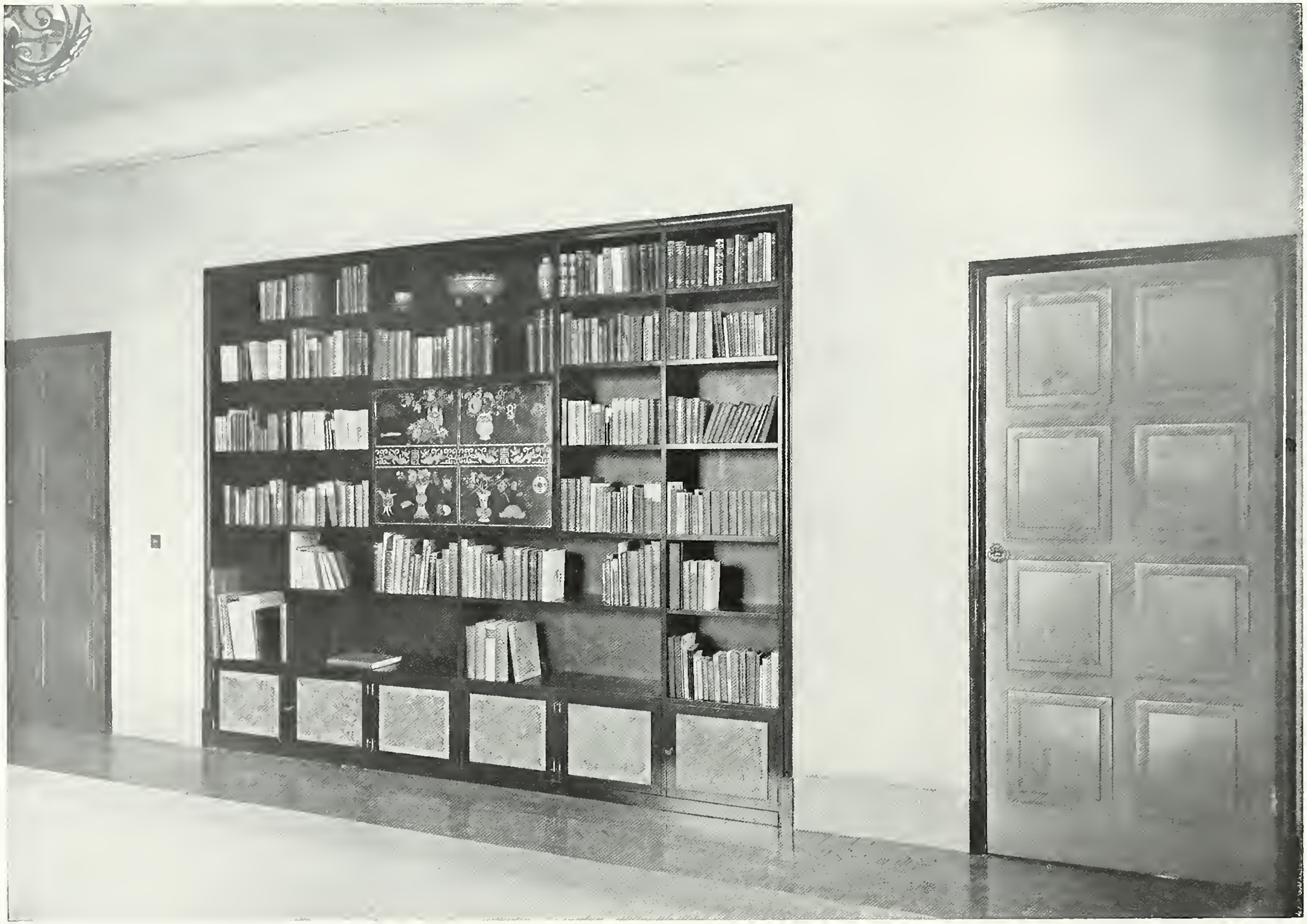
Veneered in English walnut and of unusual and very pleasing form



S. Chermayeff

MODERN LIBRARY OR STUDY FURNITURE

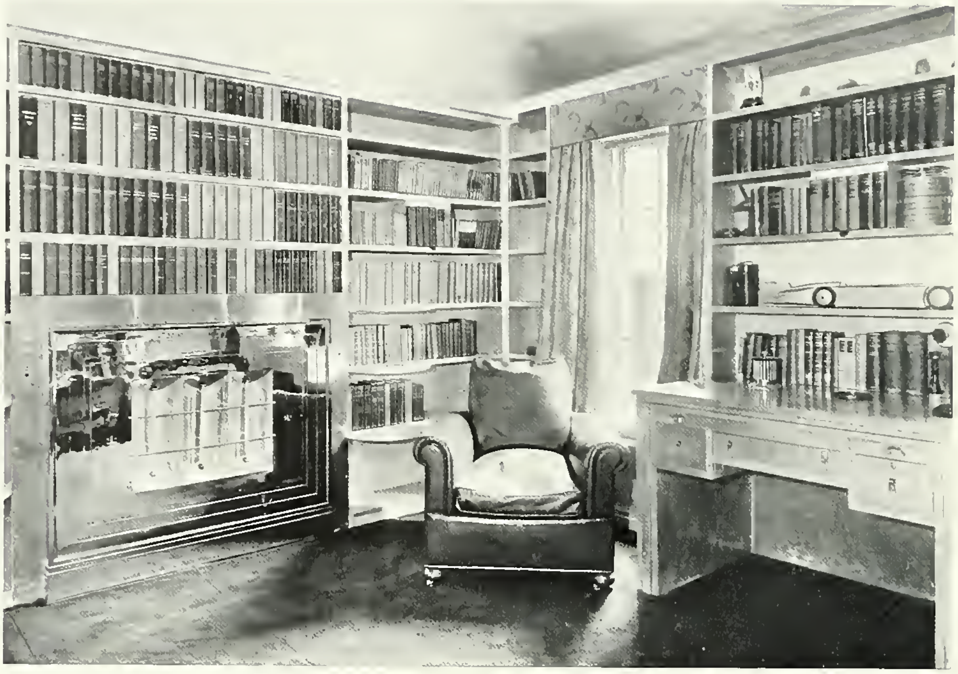
Here is seen another view of the table illustrated on the preceding page, with upholstered chairs and fitted wall cases for books. The walls match the furniture, being lined with walnut-faced plyboard. The colour scheme is in autumnal tones; the lighting arranged purely for reading



A USEFUL ARRANGEMENT OF BOOKSHELVES

R. W. Symonds and Robert Lutyens

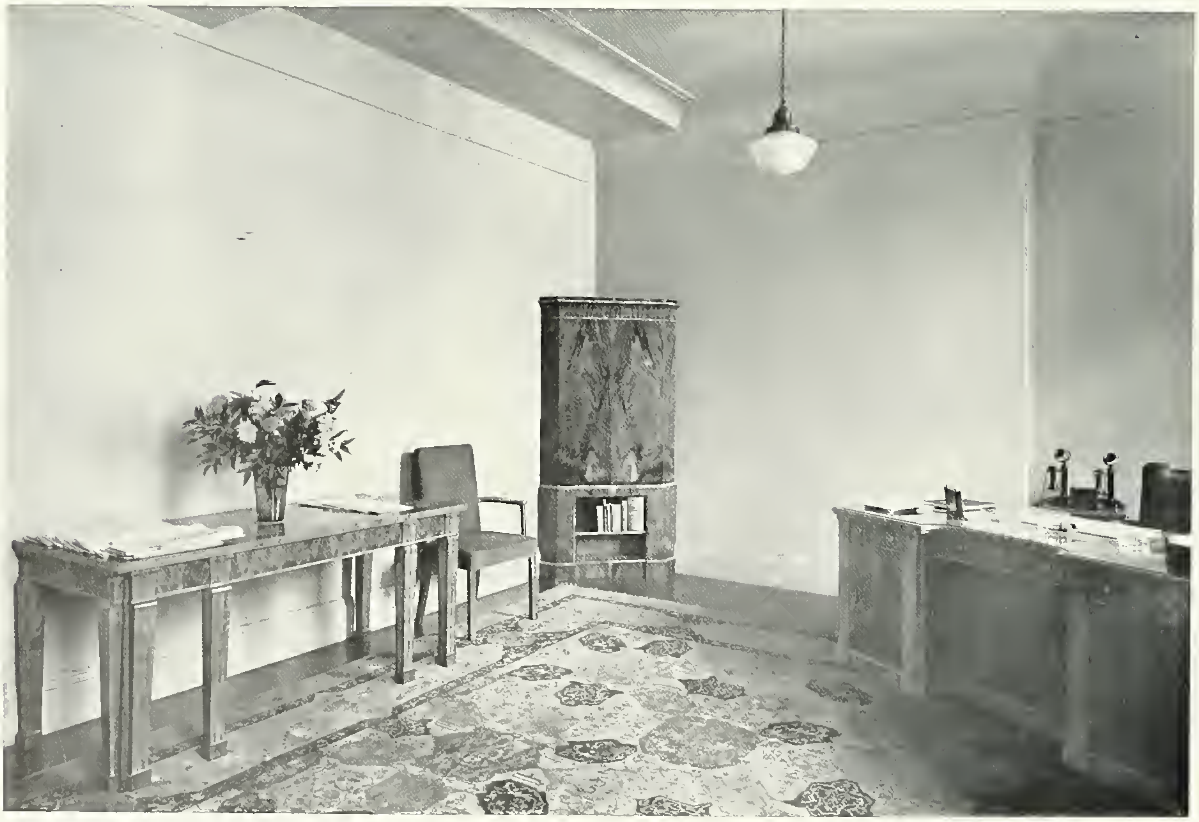
Sunk flush into the wall of a study, the framing ebonised; with old Coromandel lacquer panels utilised as doors to the centre cupboard. The cupboards at the base are panelled in burr walnut



LIBRARY EMBODYING METAL FITTINGS

John Seeley and P. Page

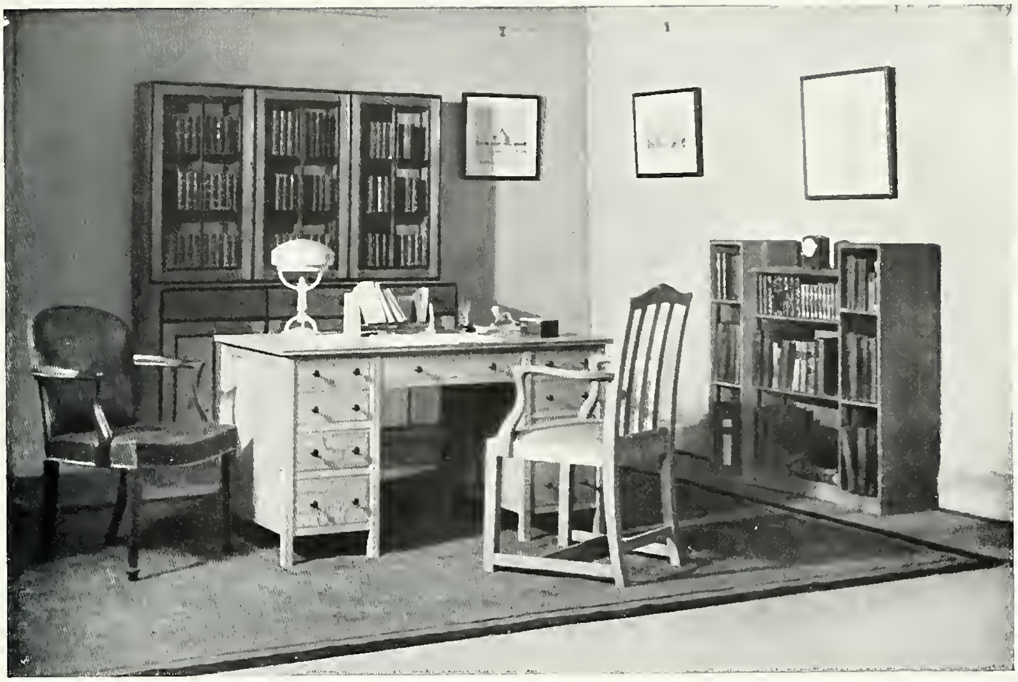
The walls are lined with bookshelves; the fitted desk and electric radiator frame are faced with aluminium; the carpet is blue



FURNITURE OF A PRIVATE OFFICE

R. W. Symonds and Robert Lutyens

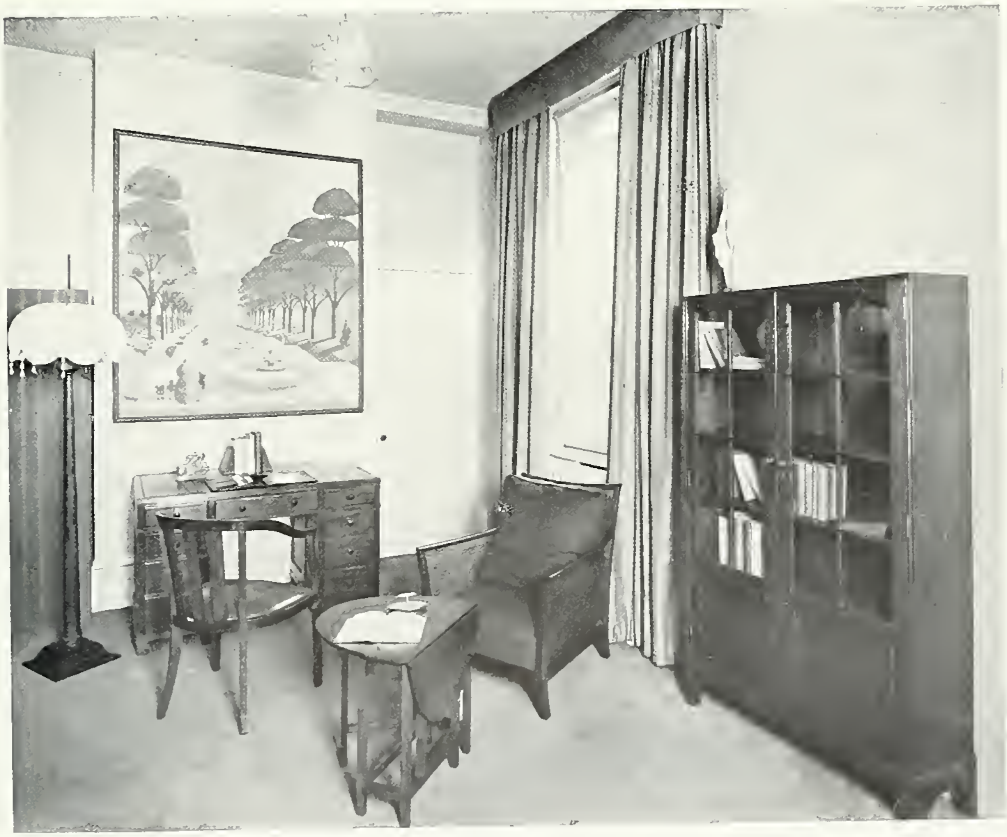
Side-table, corner cupboard and writing-desk veneered in walnut and yew



Ambrose Heal

FURNITURE FOR AN OFFICE OR CONSULTING-ROOM

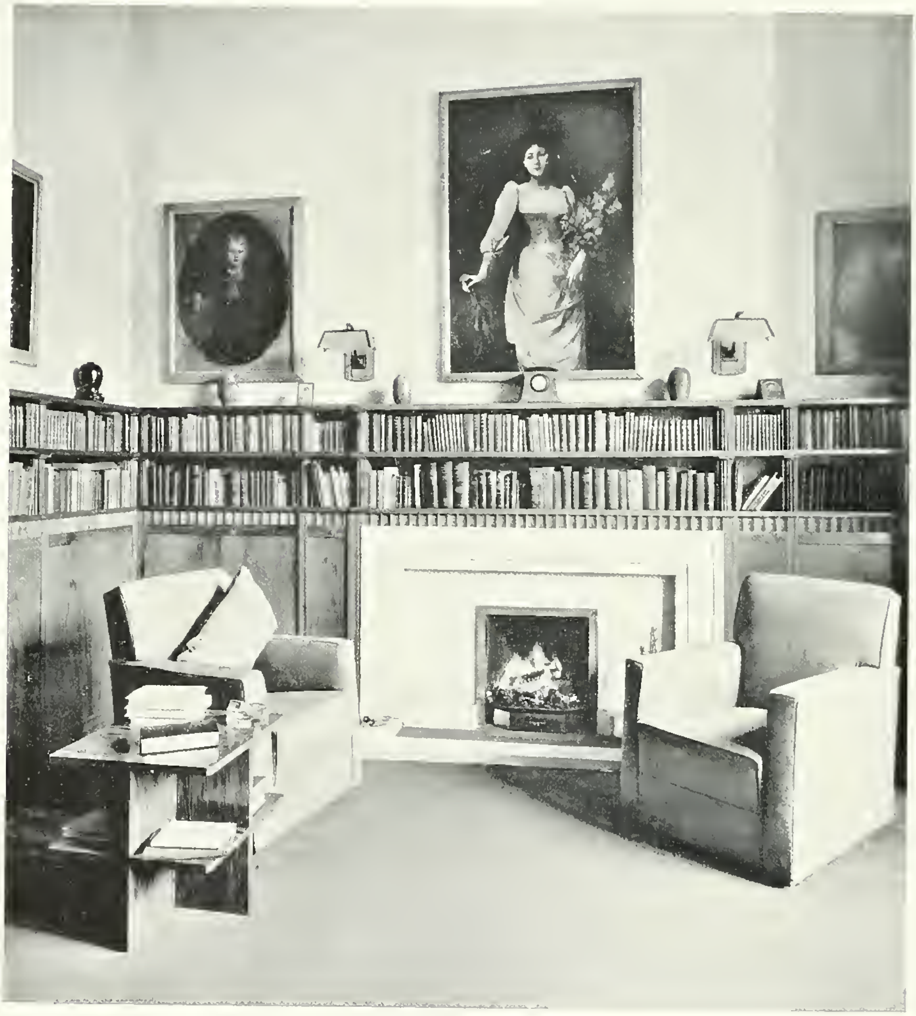
An instance of the effective use of different woods in a modern scheme. The owner's writing-table and chair are in weathered oak, while the visitor's chair is of mahogany upholstered in leather. The tall book-cabinet is of cherrywood with ebonised edgings



John Stark

OFFICE FURNITURE IN MAHOGANY

An informal group of useful pieces

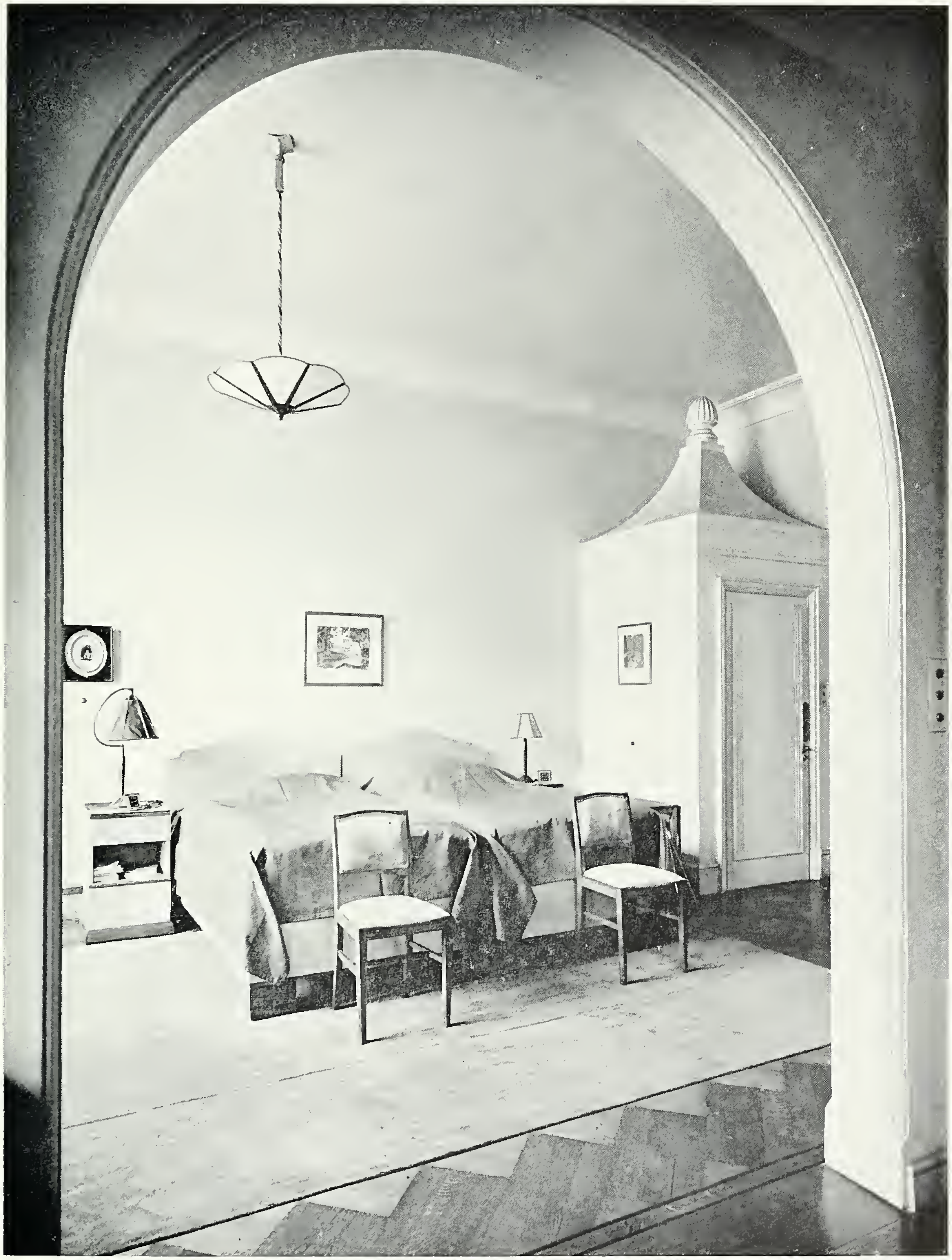


LIBRARY WITH SHELVES AT CONVENIENT HEIGHT

Edward Maufe, F.R.I.B.A

Below the open shelves is a range of cupboards, the whole being in walnut. A modern low table of skeleton type is seen in the foreground

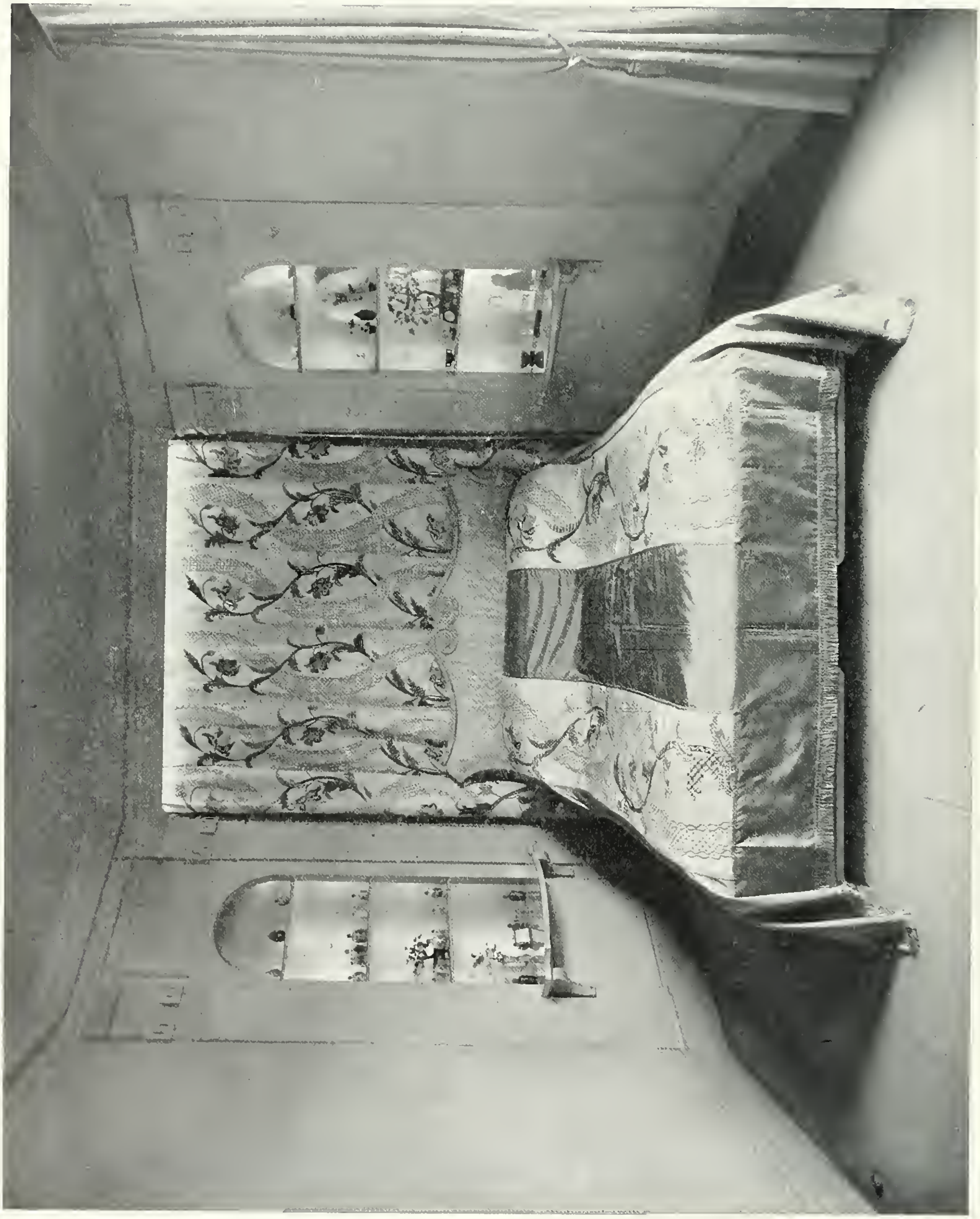
Bedrooms



A BEDROOM IN A LONDON FLAT

Edward Maufe, F.R.I.B.A.

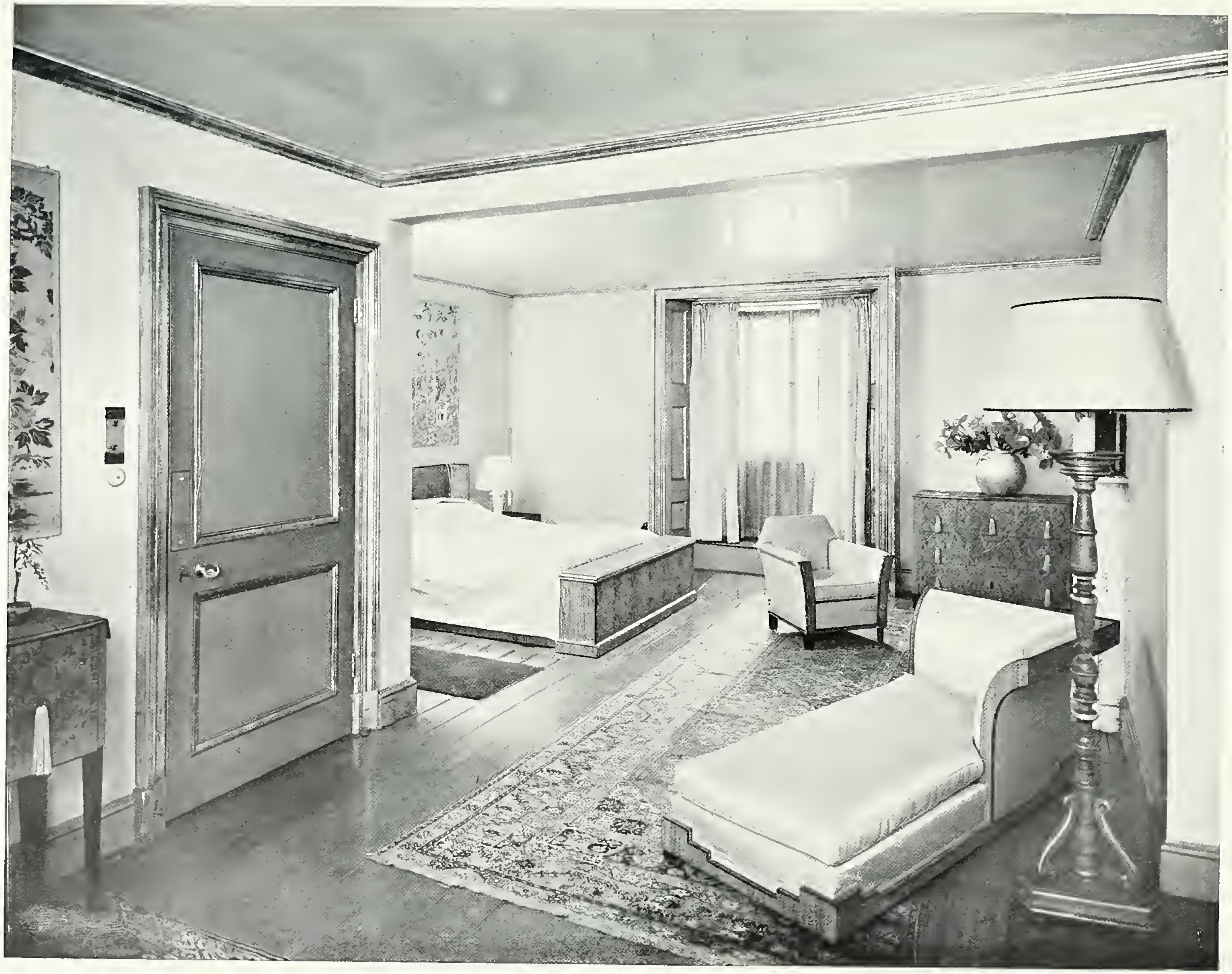
The twin beds with side-tables are in white sycamore, with walnut tops and bases. The group is simple but extremely effective



R. W. Symonds and Robert Lutyens

TWIN BEDS GROUPED IN A WIDE RECESS

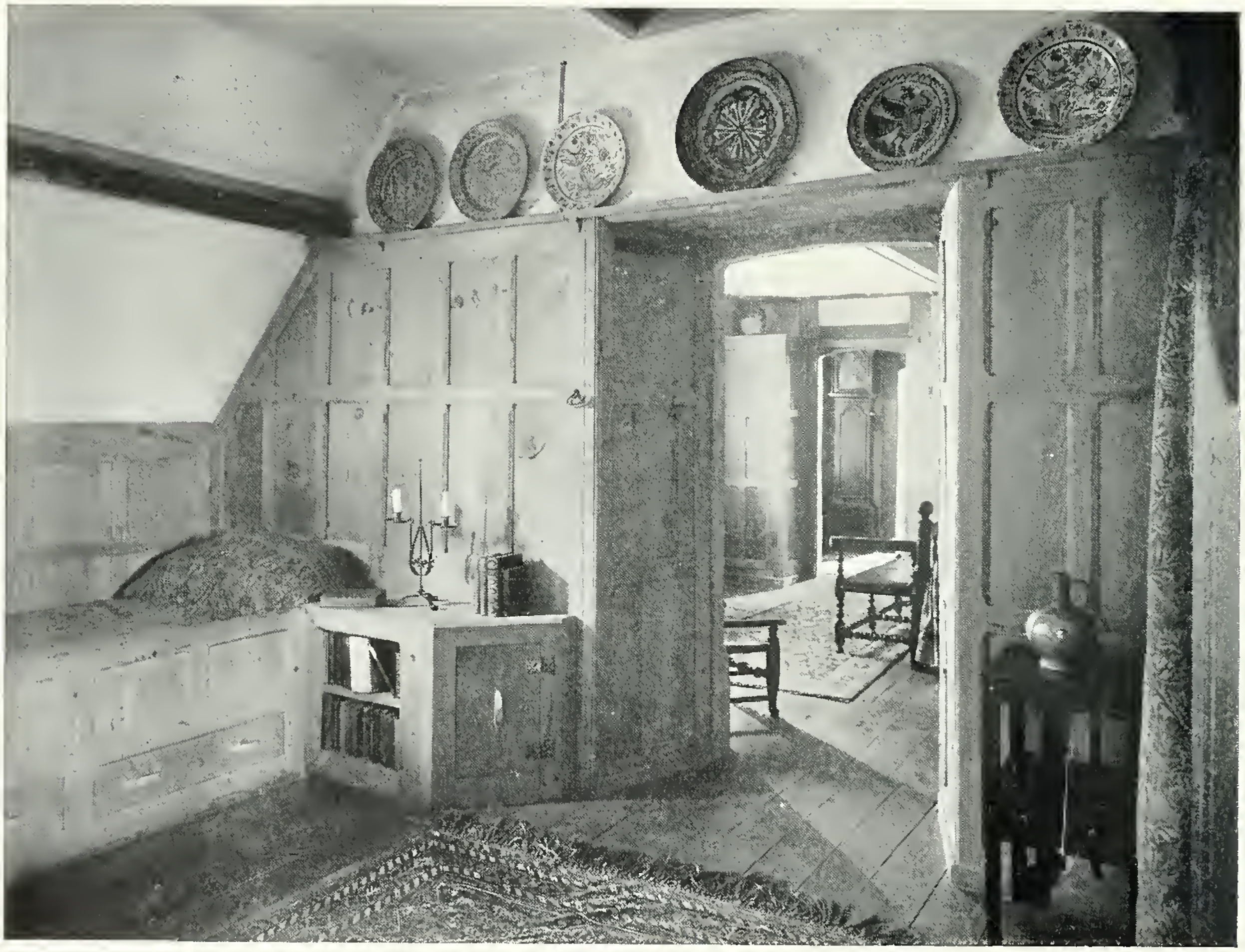
The flanking niches with cupboards under serve the purpose of bedside tables. The whole composition is distinguished by architectural quality, enhanced by ingenious illumination



LARGE BEDROOM IN A TOWN HOUSE

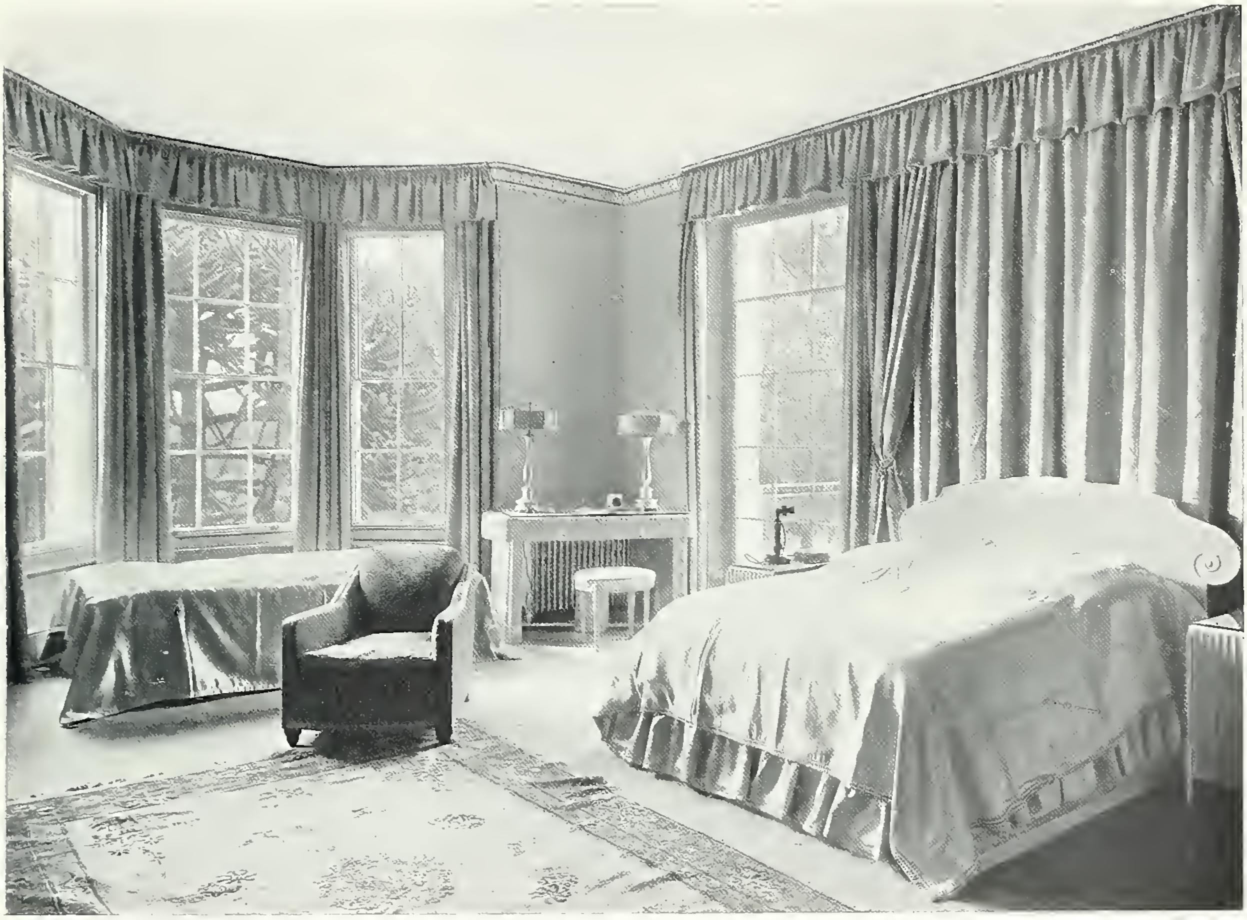
Walnut veneered furniture, the bed well placed in a wide recess, with easy-chair and settee of modern design

R. W. Symonds and Robert Lutyens



MAN'S BEDROOM IN AN OLD HOUSE — *Gordon Russell*

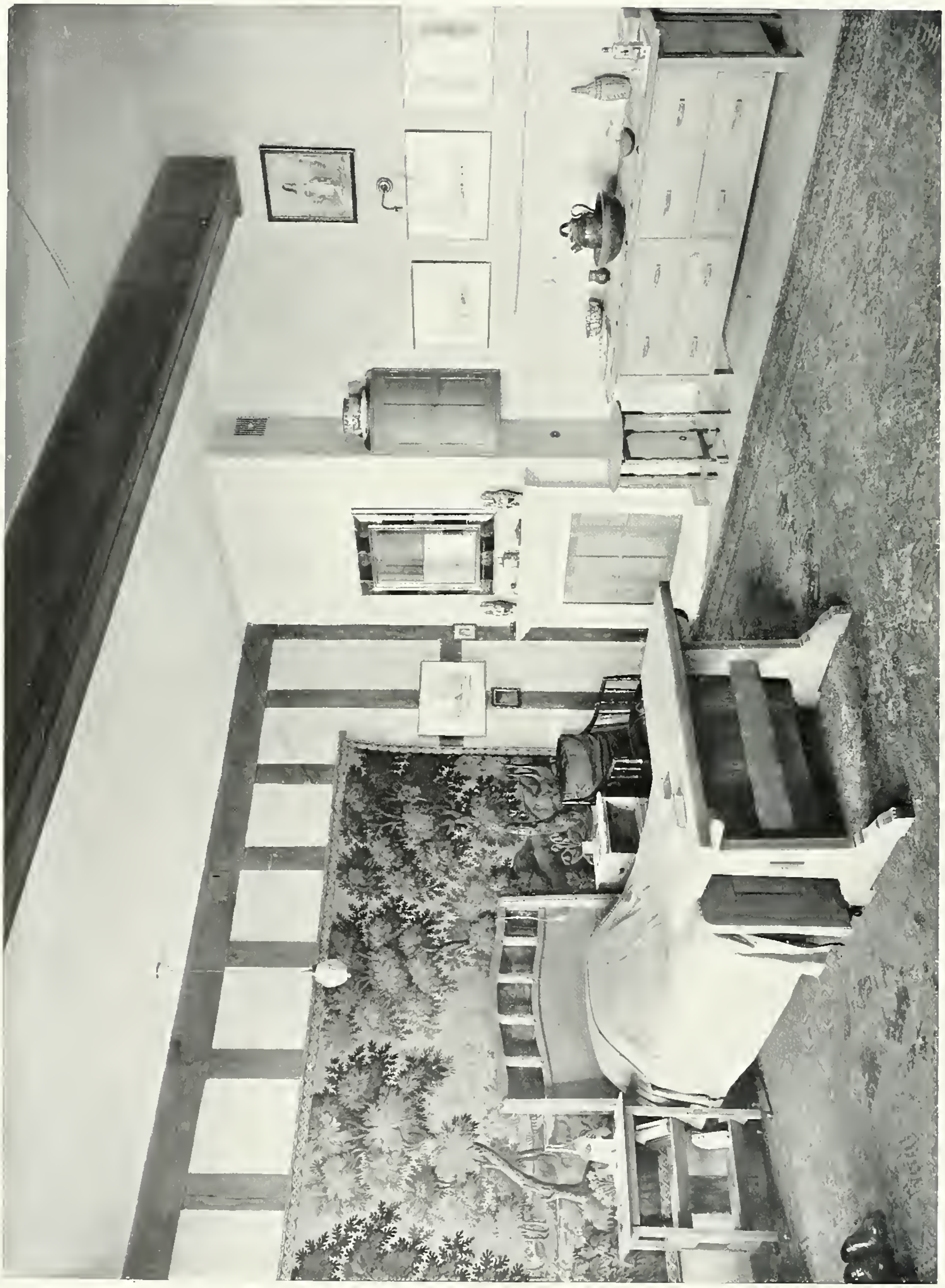
The walls panelled in cedar, with fitted bunk bed having drawers under and bookshelves and wireless cabinet at side



A COLOURFUL BEDROOM SCHEME

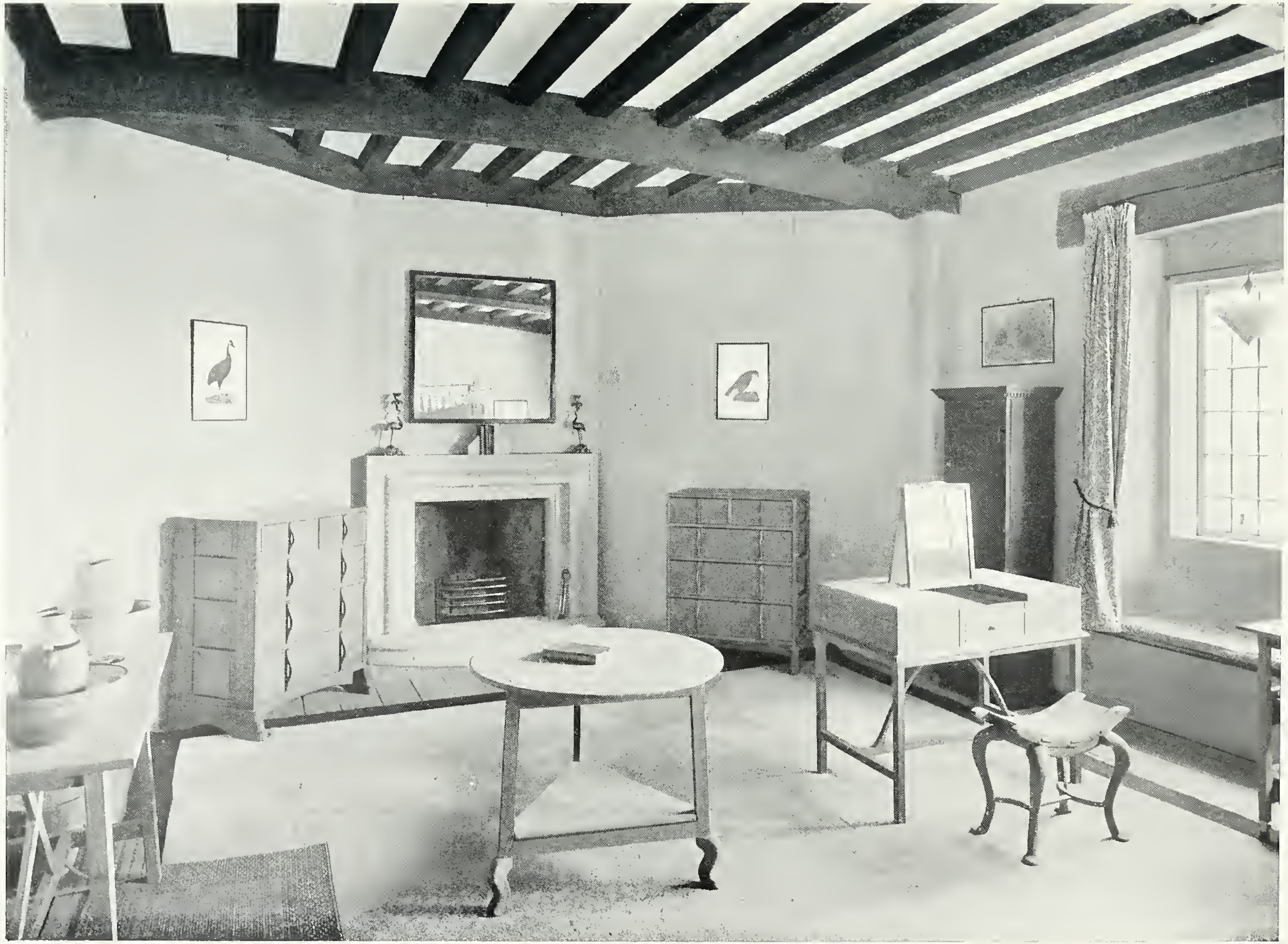
Robert Atkinson, F.R.I.B.A.

The bed-head with side-tables, writing-table and stool are painted a rose tint with silver lines and enrichment. The bed-cover and hangings are plum colour



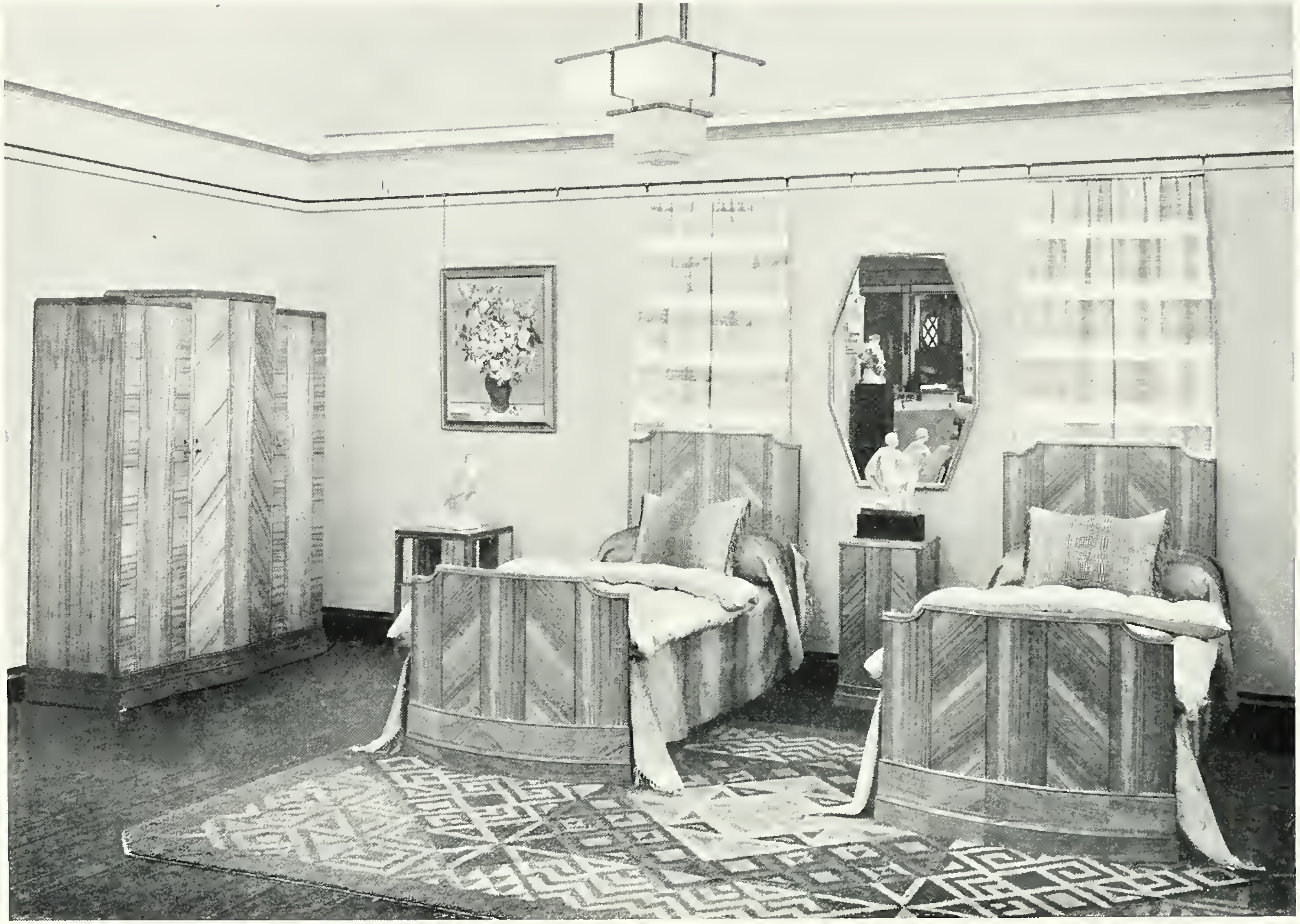
COUNTRY HOUSE BEDROOM EQUIPPED WITH OAK FURNITURE

Sound old English traditions in furniture joinery are here applied to forms for modern use   Bed and chest-of-drawers by Peter Waals ; centre table by Ernest Barnsley



A GROUP OF OAK BEDROOM FURNITURE WELL SUITED TO THE PLAIN ARCHITECTURAL TYPE OF COUNTRY HOUSE INTERIOR

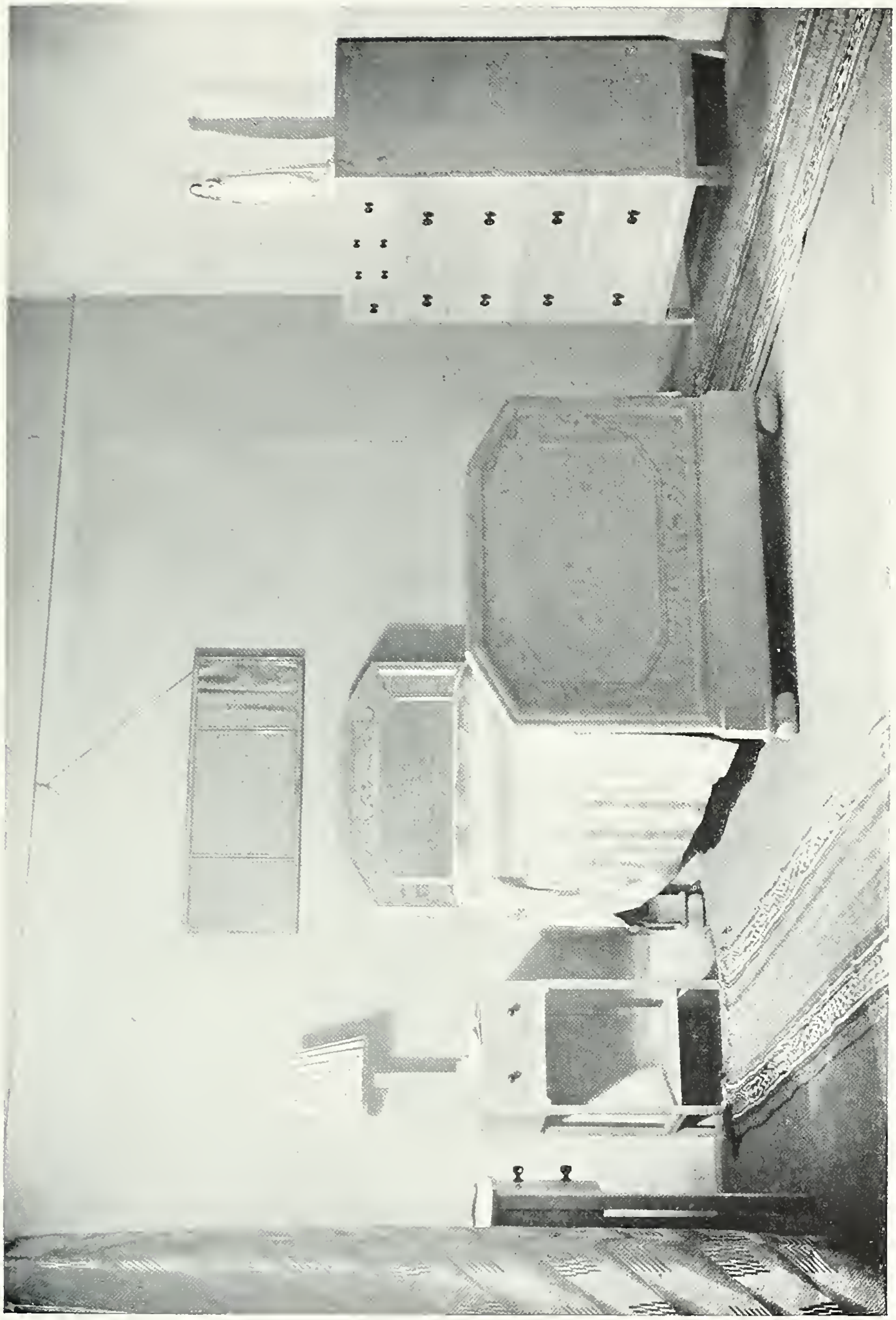
Chest-of-drawers by Edward Barnsley ; dressing-table by Peter Waals ; stool by Ernest Barnsley



J. F. Johnson

A BEDROOM GROUP

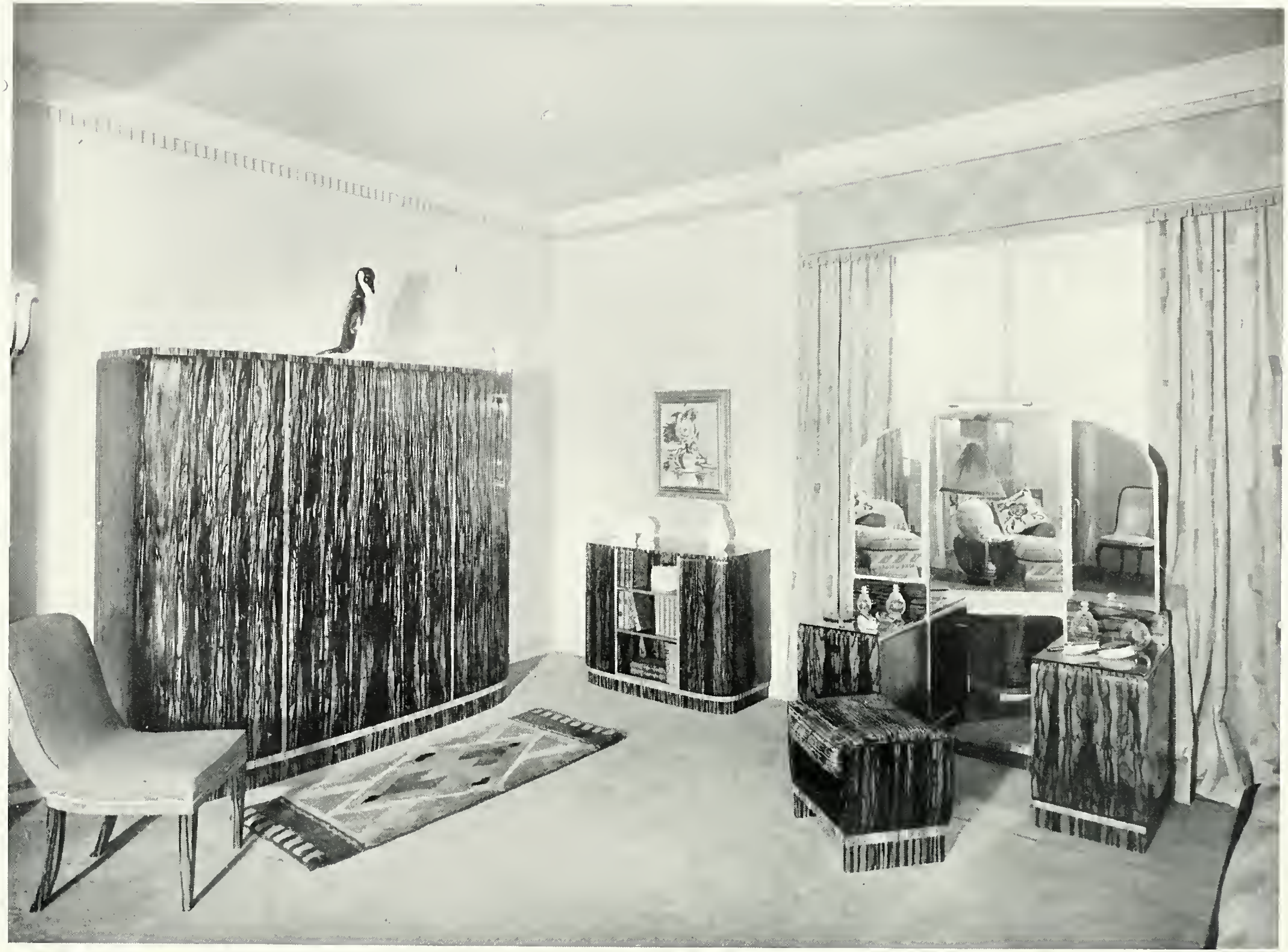
A pair of single beds with central pedestal cupboard and large wardrobe, veneered in walnut on flush surfaces. Note the effect of stripes or lines dominating the furniture and fabrics



J. F. Johnson

PLEASANT GROUPING IN A SUNNY ROOM

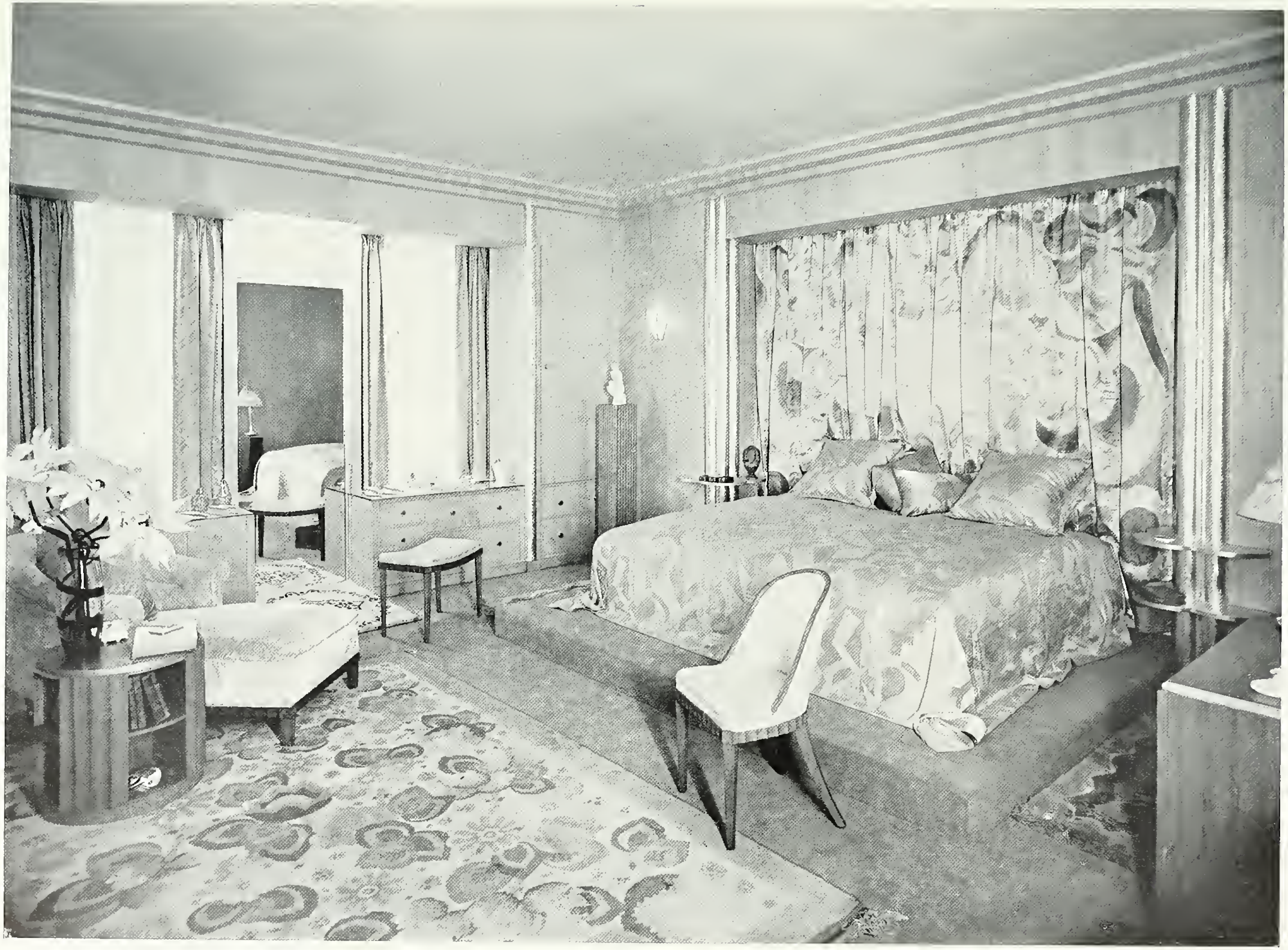
The sensible shapes of these weathered oak pieces are delightfully emphasised by their own shadows



S. Chermayeff

A BEDROOM SCHEME OF GREAT DIGNITY

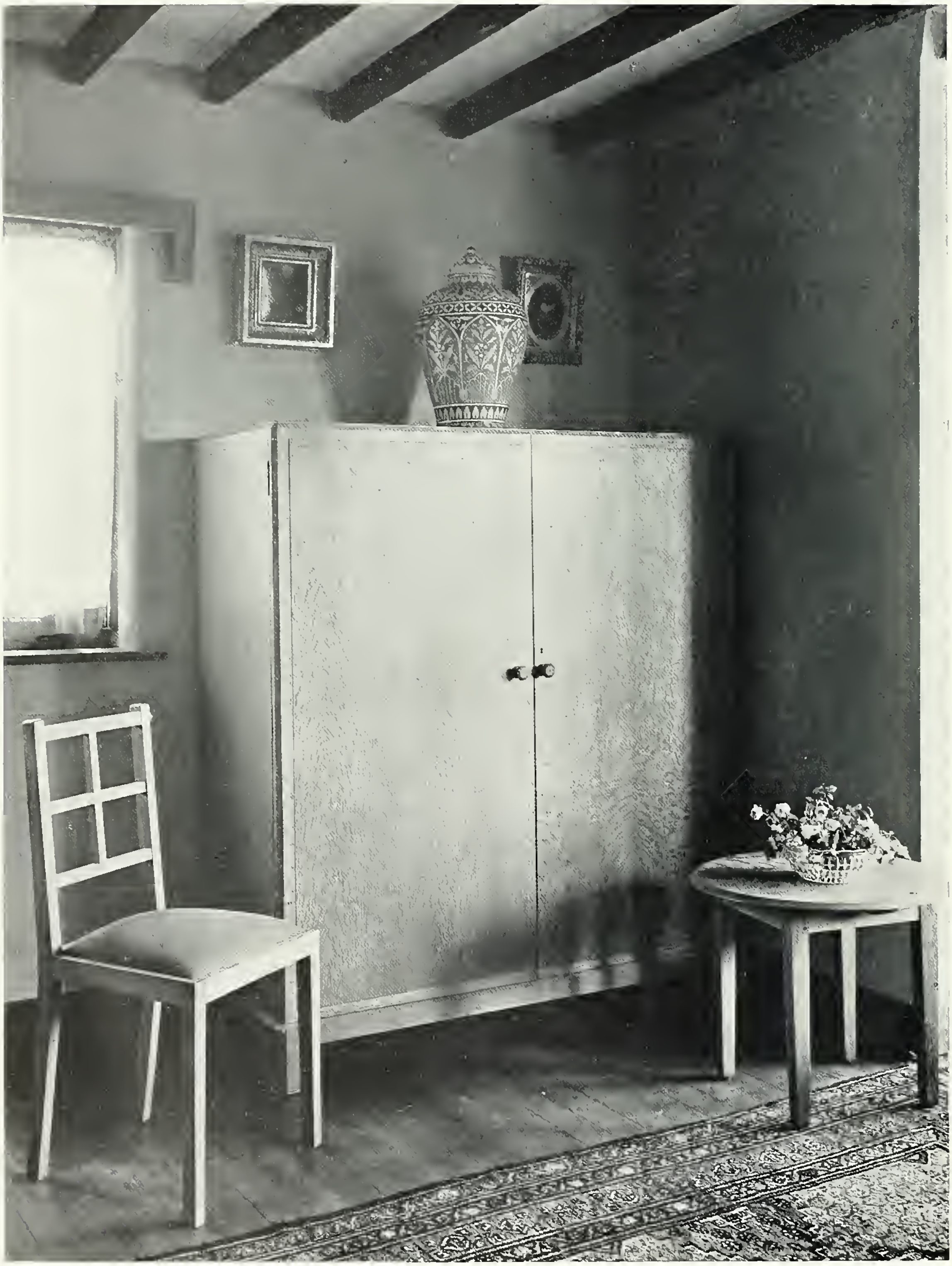
The furniture is veneered in macassar ebony relieved by a thin band of walnut, and is designed to give maximum accommodation. In the bookcase is a secret safe for jewellery. Note the dressing-table with full-length mirror; also the entire absence of mouldings or cornices. The hangings and walls are green



S. Chermayeff

A LARGE BEDROOM WITH BUILT-IN FITMENTS

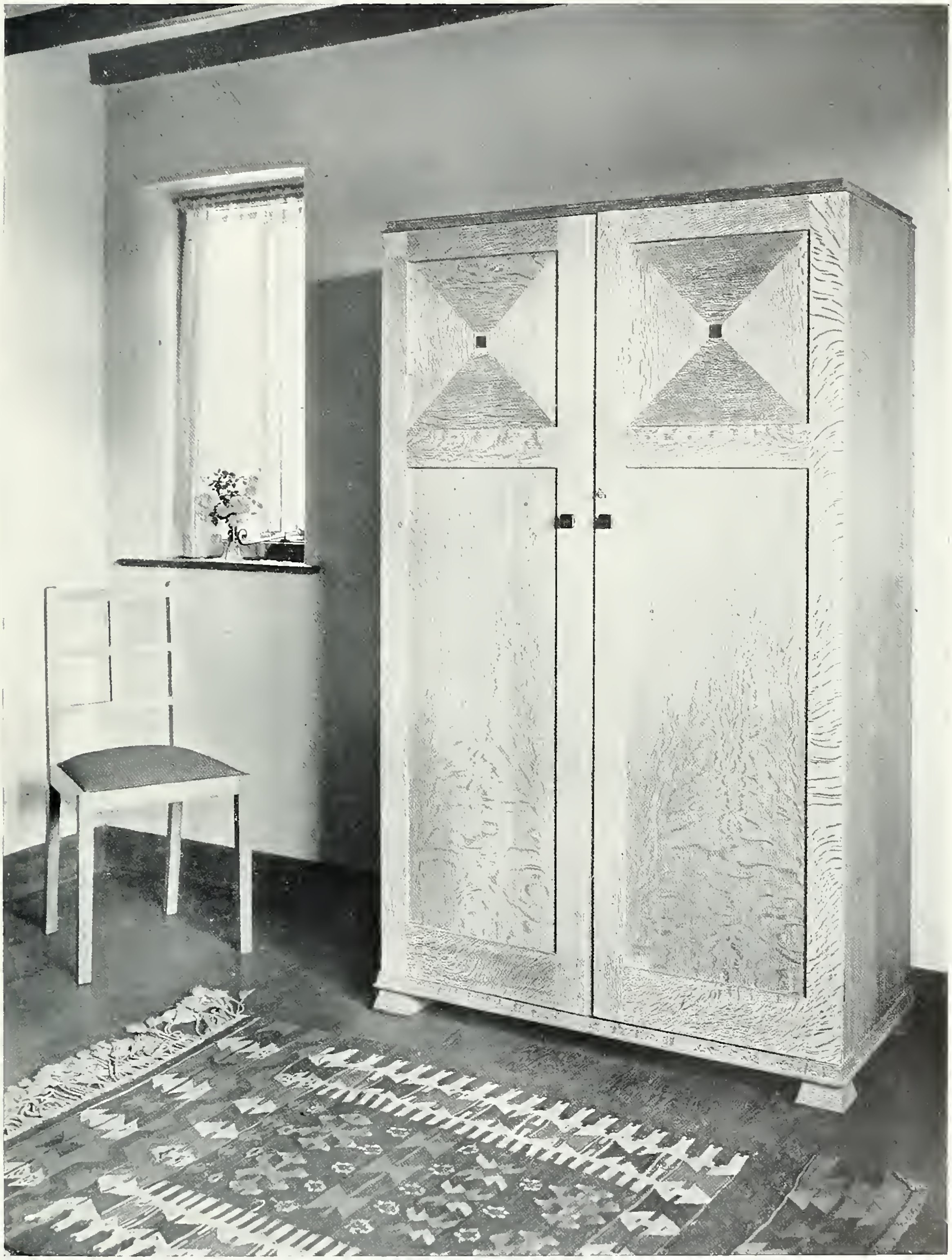
The windows are flanked by fitted cupboards and drawers, with a chest-of-drawers serving as dressing-table beneath each window. On the centre pier a tall mirror is fixed, strip-lighted from above. The woodwork is in waxed pine



John Stark

A FLUSH-FACED MODERN WARDROBE

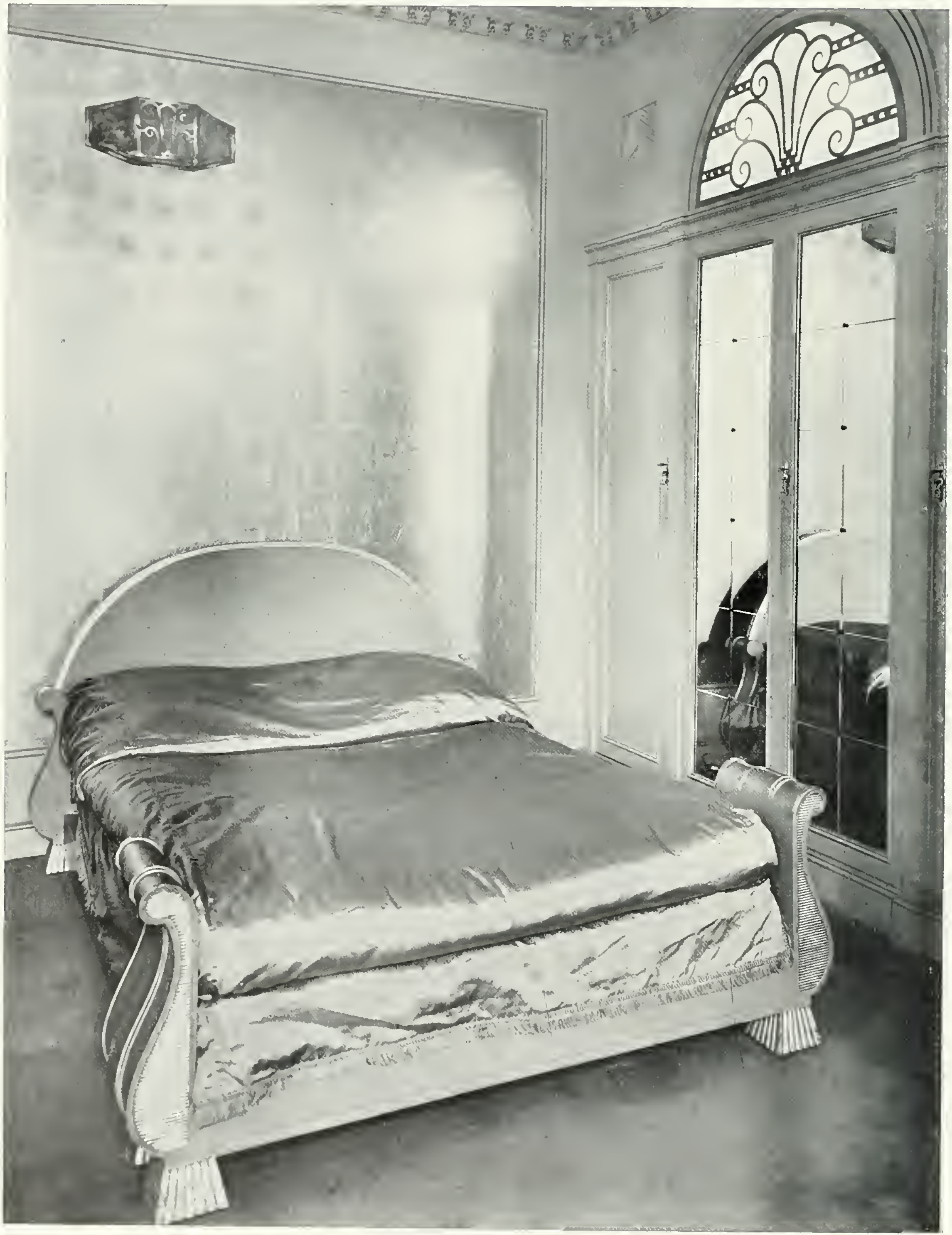
A typical piece utilising stout plyboard in its construction and veneered with oak, the silver grain of which provides the decoration



John Stark

ANOTHER SIMPLE OAK WARDROBE

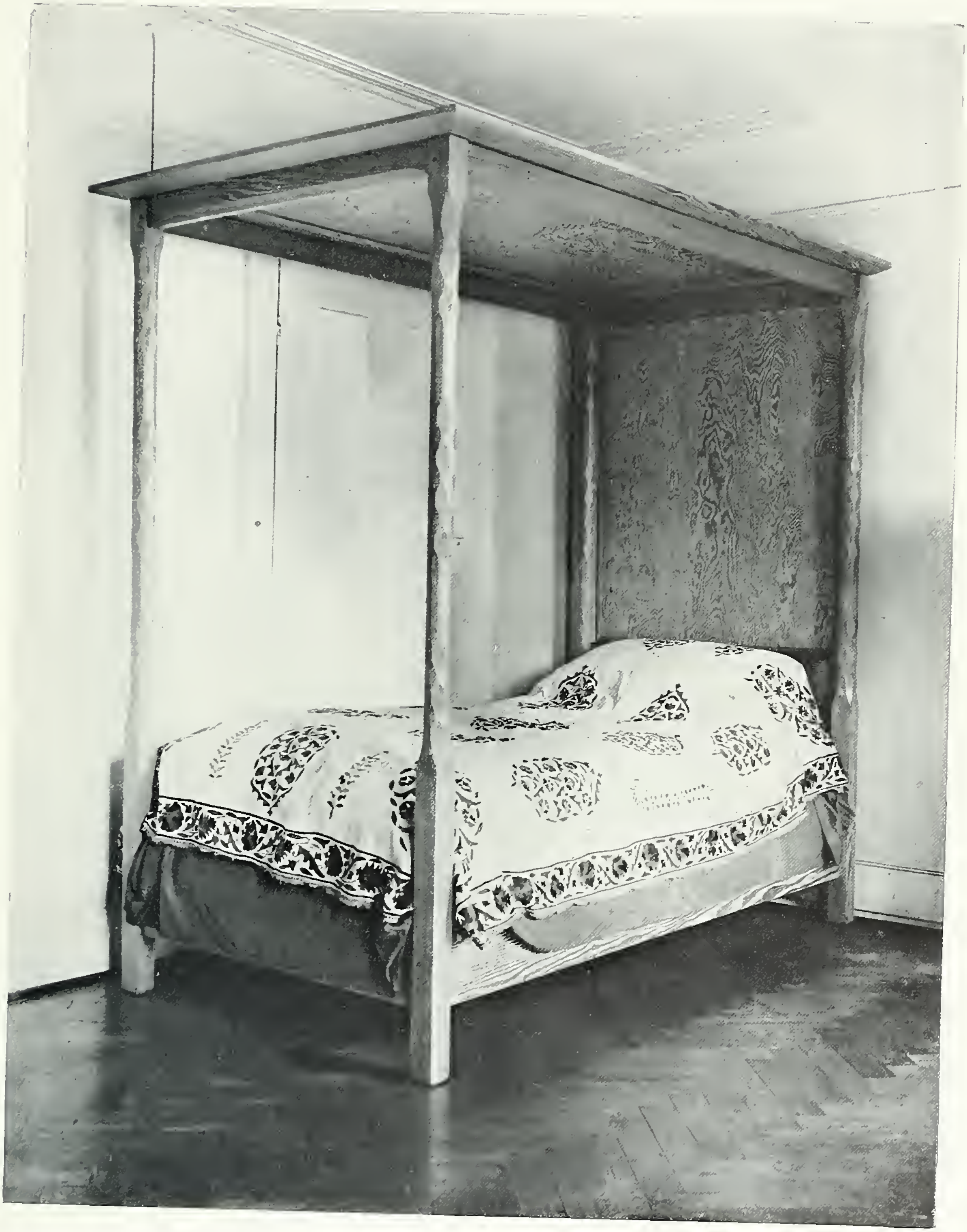
Having panelled doors, quartered at the top; silver-grey weathered finish, with particularly beautiful figuring



A PAINTED BED OF ENGAGING DESIGN IN A TOWN HOUSE

R. W. Symonds and Robert Lutyens

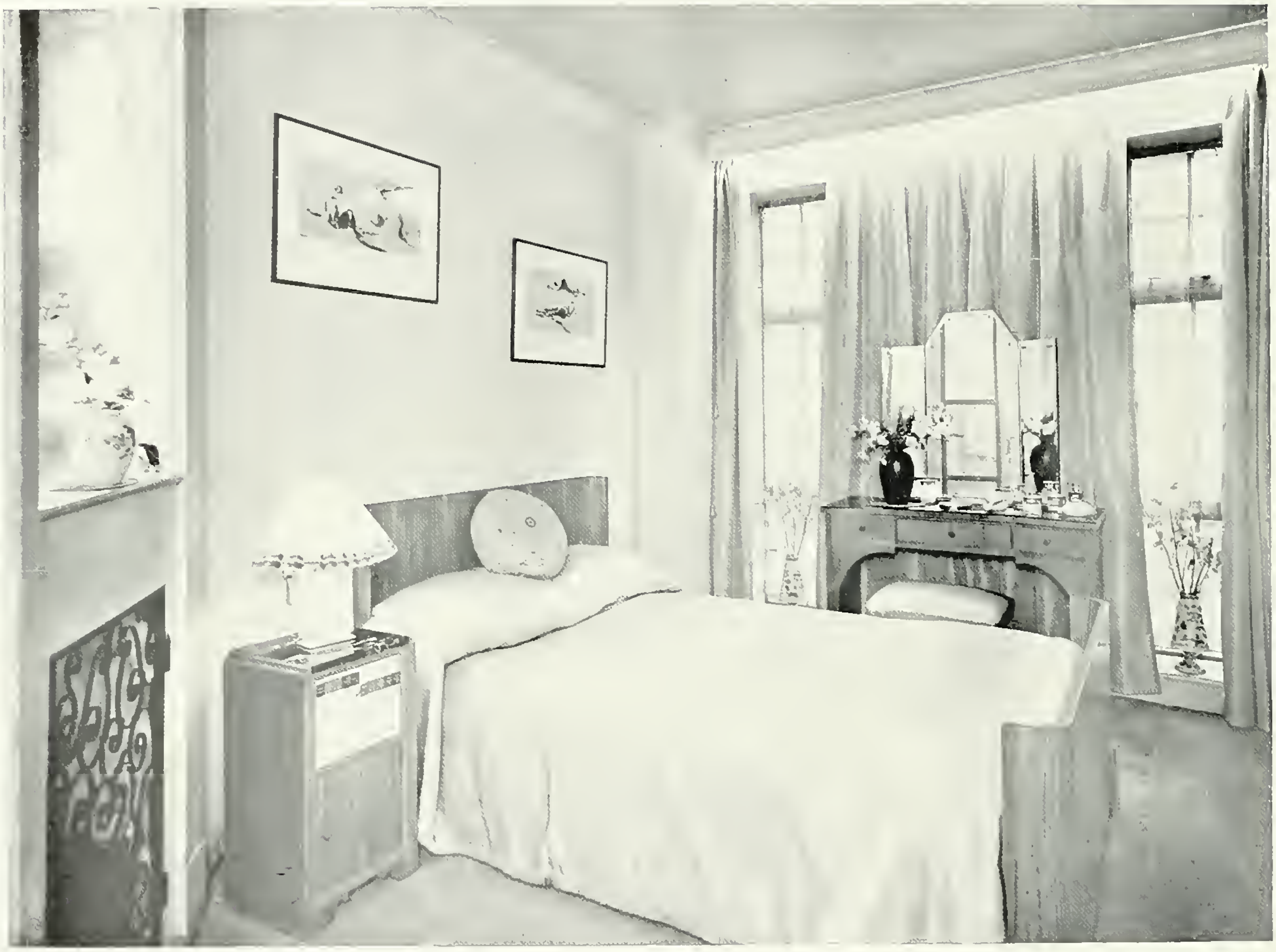
Side trusses and feet at head and foot are fluted and silvered; the flat surfaces painted green



A MODERN FOUR-POSTER FOR A COUNTRY HOUSE

Constructed of Oregon pine, with plywood headboard and tester; the posts faceted

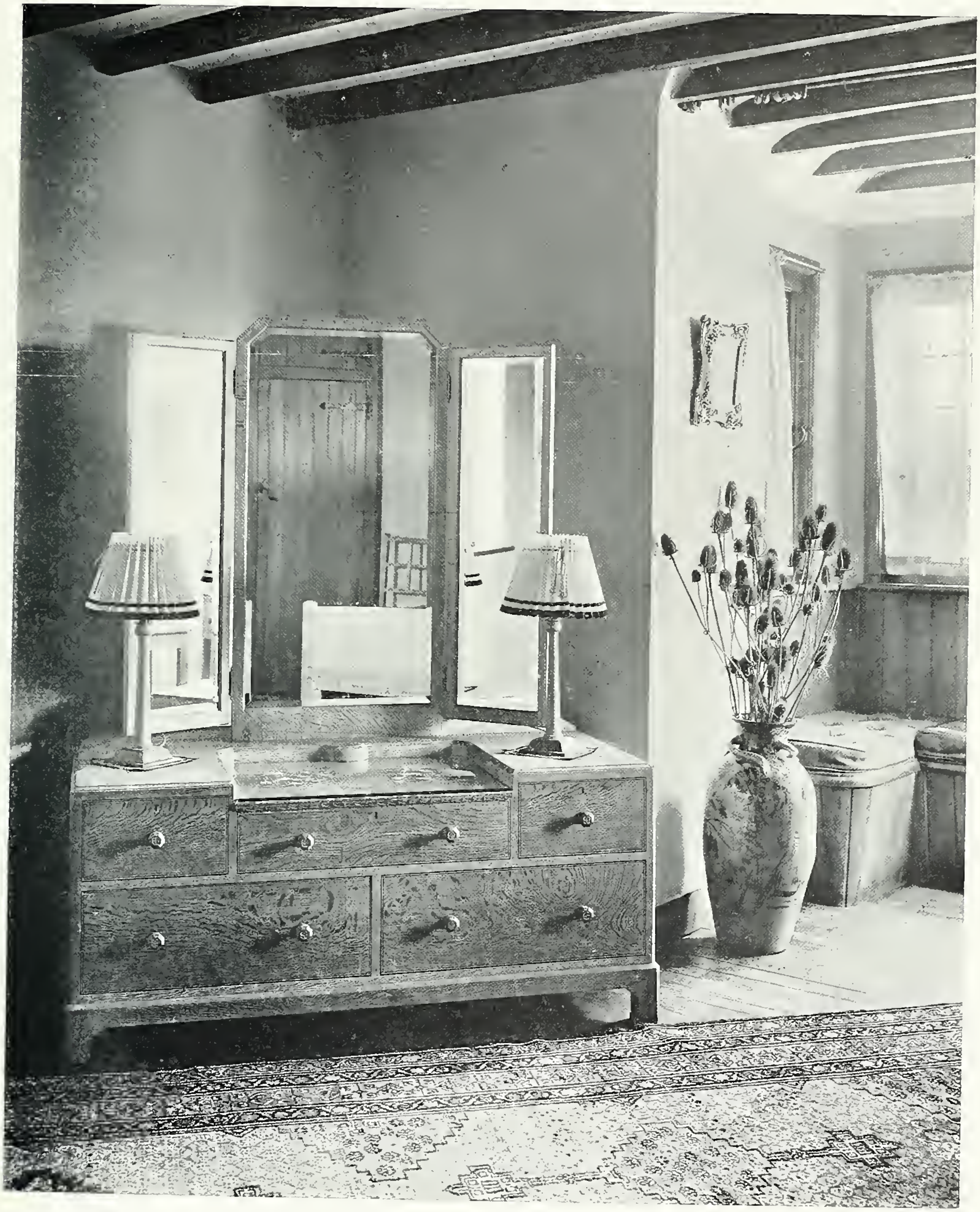
Frances Dagley



BEDROOM FURNITURE VENEERED IN WALNUT

R. W. Symonds and Robert Lutyens

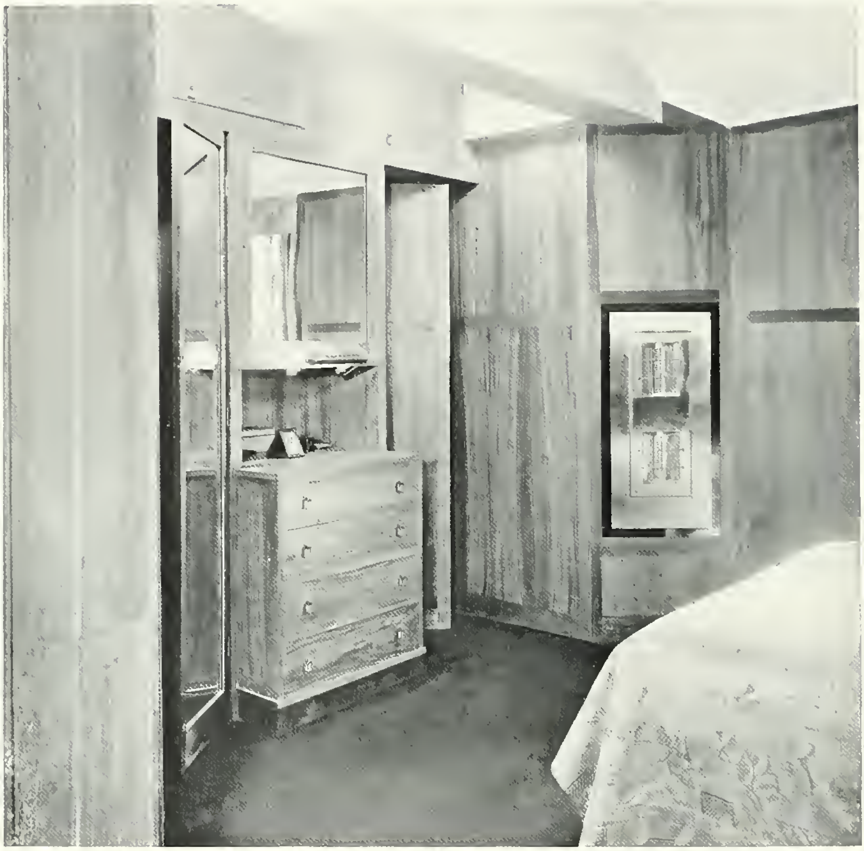
The various pieces of the suite are designed with flush surfaces and the veneer is polished a light tone. The vertical grain of the veneer provides an interesting surface, and mouldings are avoided. The bed-ends, of plain rectangular form and having the sides curved inwards, well illustrate the modern application of stout plywood to furniture construction. The bedside table has two cupboards, the upper door being faced with dummy books; the top is of marble

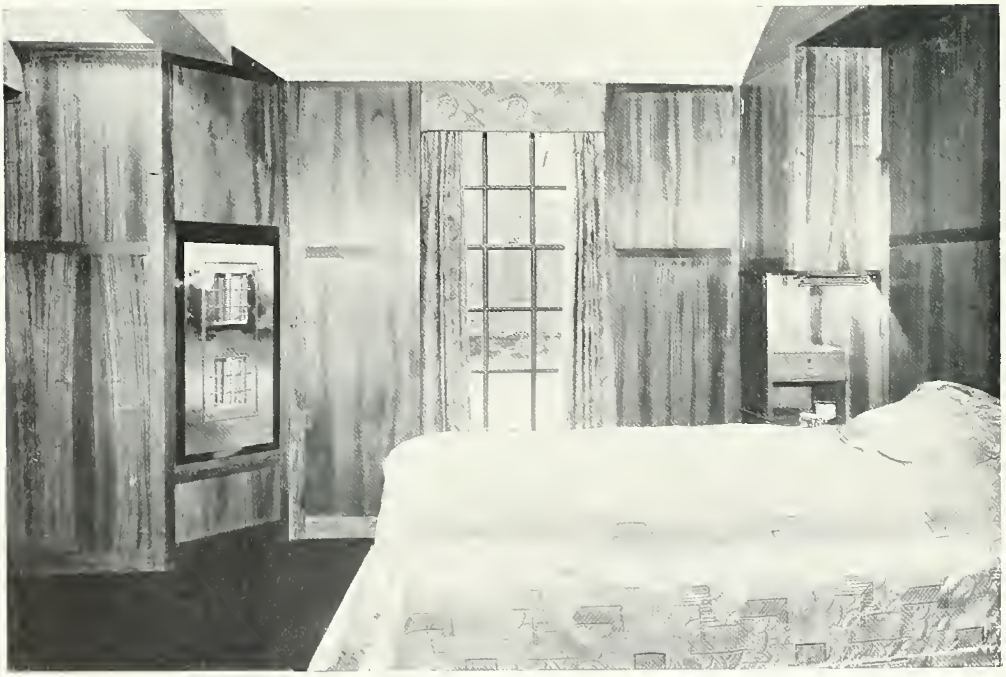


A LOW DRESSING-TABLE WITH TRIPLE MIRROR

John Stark

A design of great utility. The centre portion of the top is sunk and covered with plate-glass. Added interest is given by slight carving to the handles, and on the rail above the centre drawer and the top of the mirror

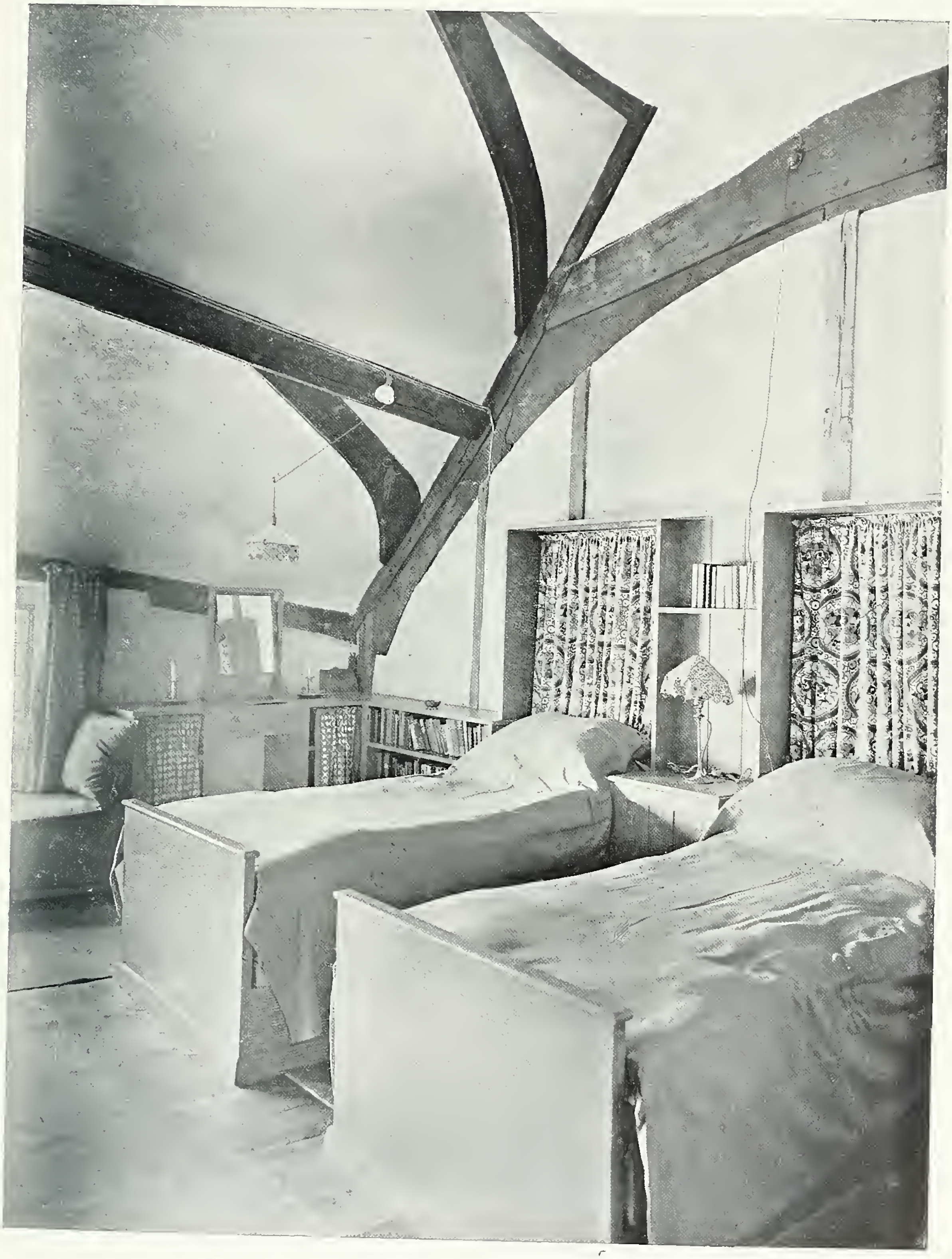




John Seeley and P. Paget

TWO VIEWS IN A VERY COMPLETELY FITTED MODERN BEDROOM

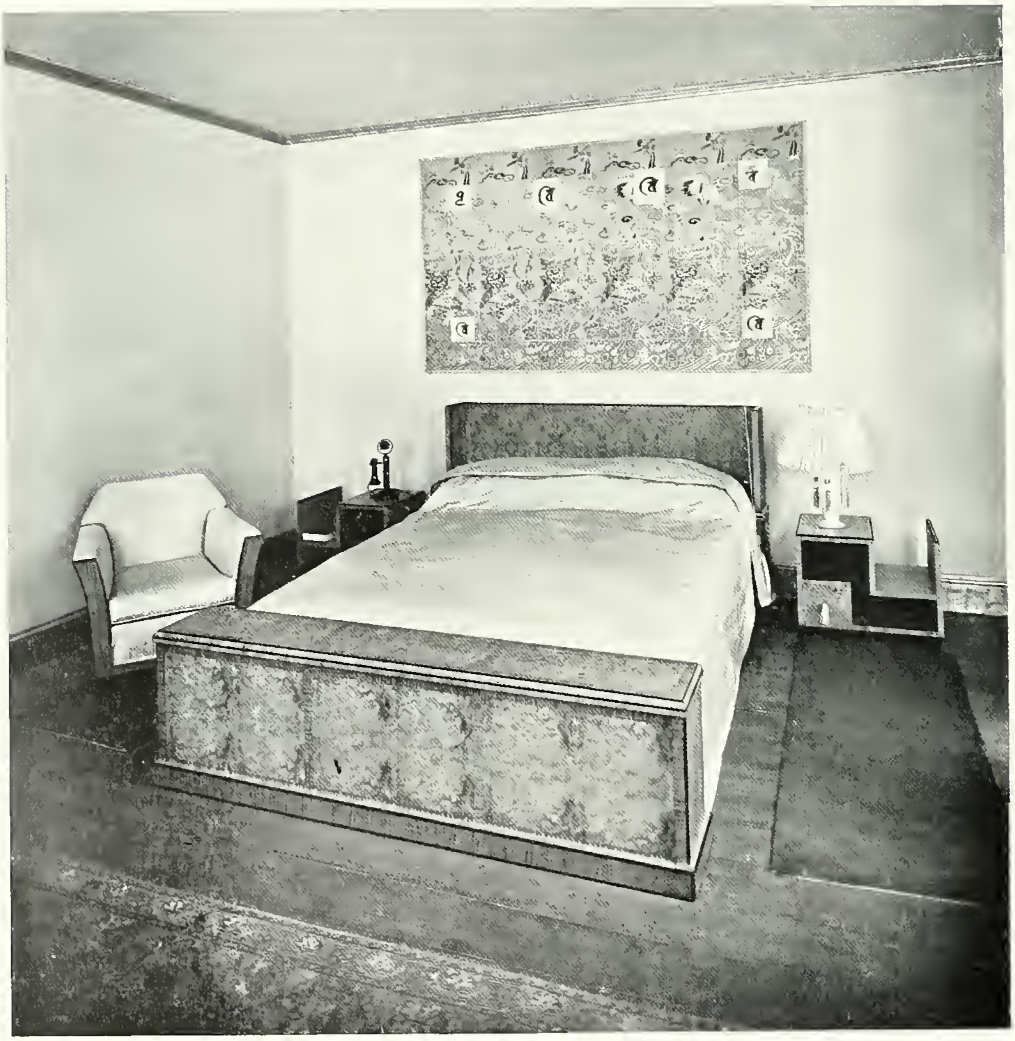
The plywood-lined walls are schemed to provide wardrobe and cupboard accommodation, with mirror and dressing-chest. Note the electric radiator built in above floor level. The bed-frame is entirely hidden by the cover



PAINTED BEDS AND FITMENTS TO SUIT MODERN TASTES IN AN OLD HOUSE

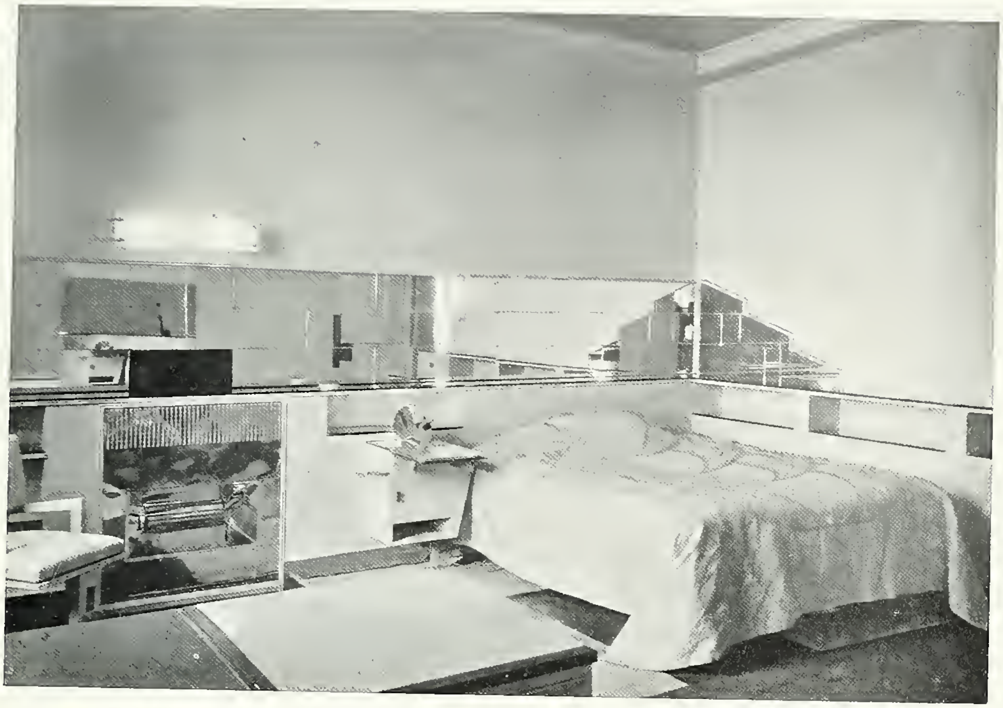
Ambrose Heal

The new work avoids any suggestion of period character, and by the use of coloured fabrics and simple painting expresses in a perfectly natural way the twentieth-century use of a sixteenth-century room



MODERN BEDROOM FURNISHINGS IN A REDECORATED TOWN HOUSE *R. W. Symonds and Robert Lutyens*

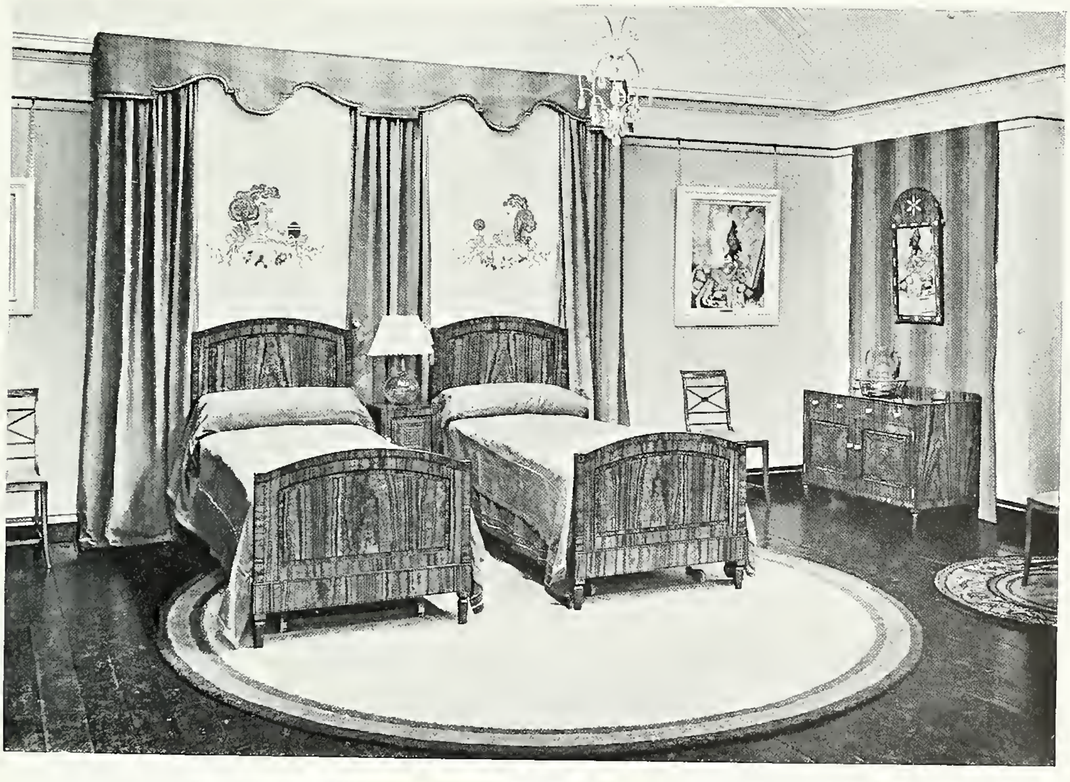
The low bed has a rectangular headboard with short returns, and in place of the usual foot a box for shoes is provided. The flanking bedside tables are of novel design, suggestive of Chinese cabinet-work, thus reflecting the character of Oriental furnishings about the room. The surfaces of the furniture are veneered in burr walnut with straight-grain borders



A BEDROOM ARRANGED ON FRESH LINES

J. Murray Easton and Howard Robertson

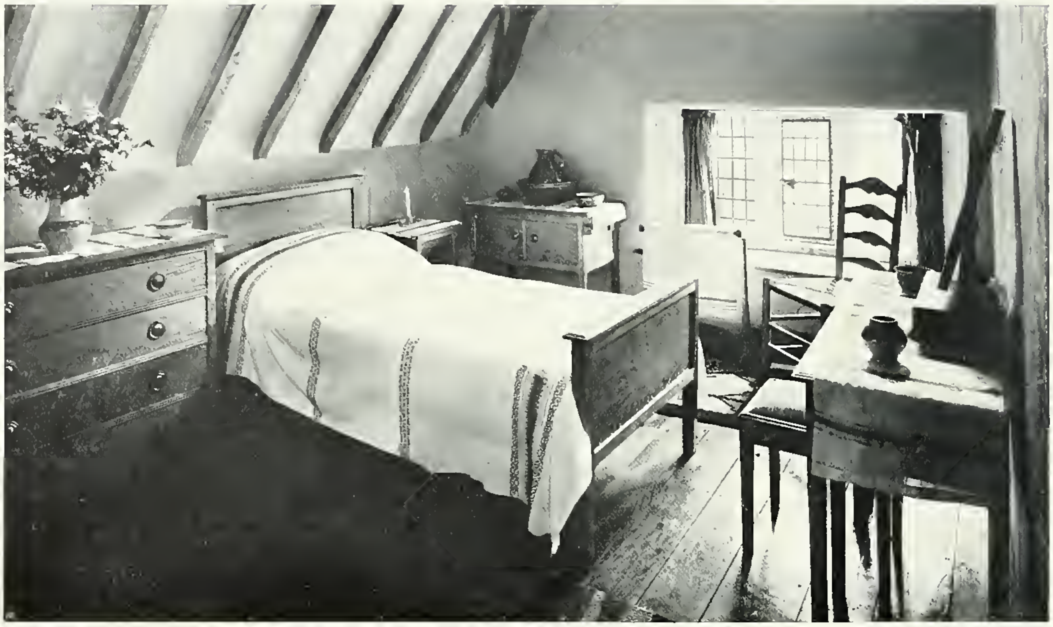
The bed is entirely covered and unassuming in a scheme of dado fixtures with continuous shelving. On the left is an electric heater with surround of Staybrite steel



A DISTINCTIVE BEDROOM GROUP

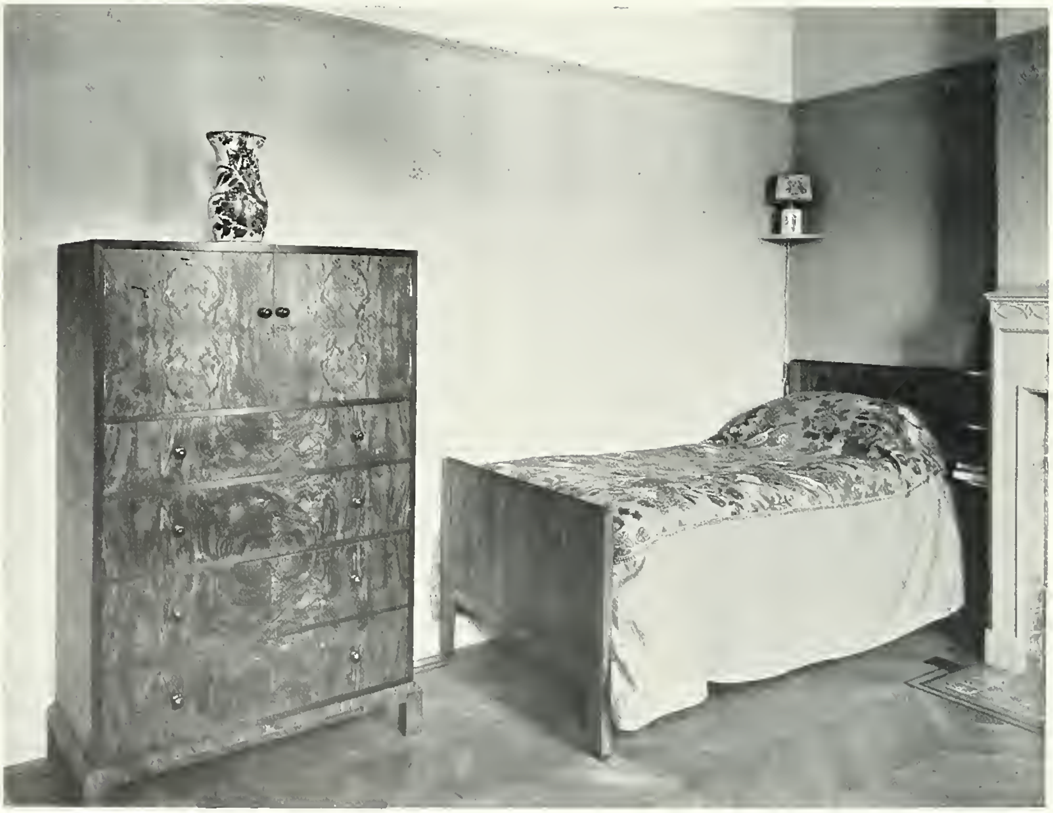
J. F. Johnson

The hangings and pelmet lend a formal air, at the same time uniting the three units of centre table and two single beds into a very pleasant composition. Symmetry is emphasised by a circular carpet



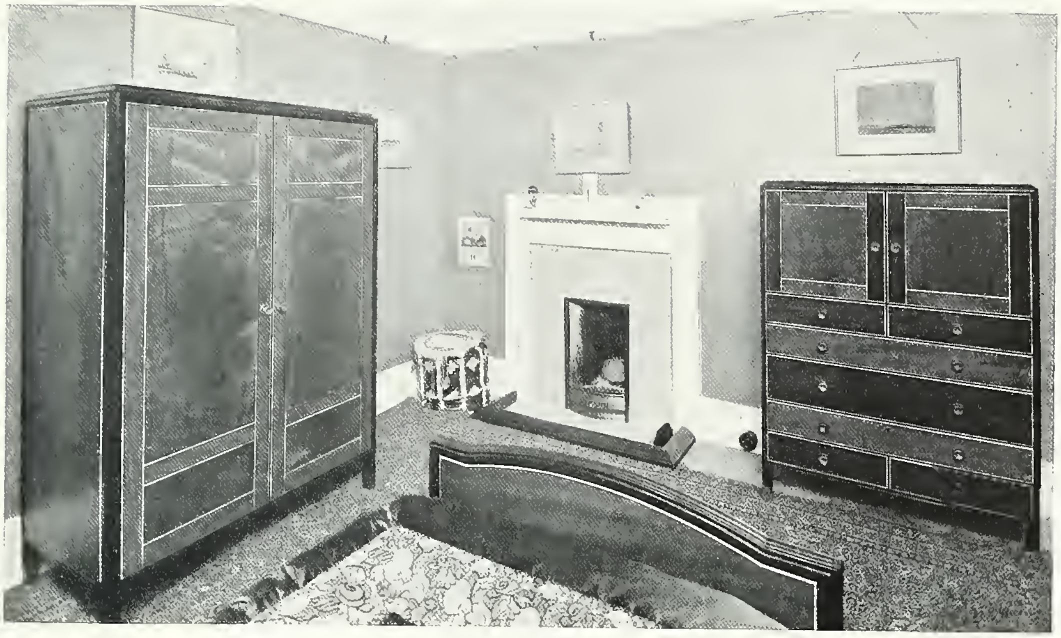
IN A COTSWOLD COTTAGE *Gordon Russell*

Simple oak bedroom furniture left clean from the tool



VENEERS OF RICH TONE AND FIGURE *John Stark*

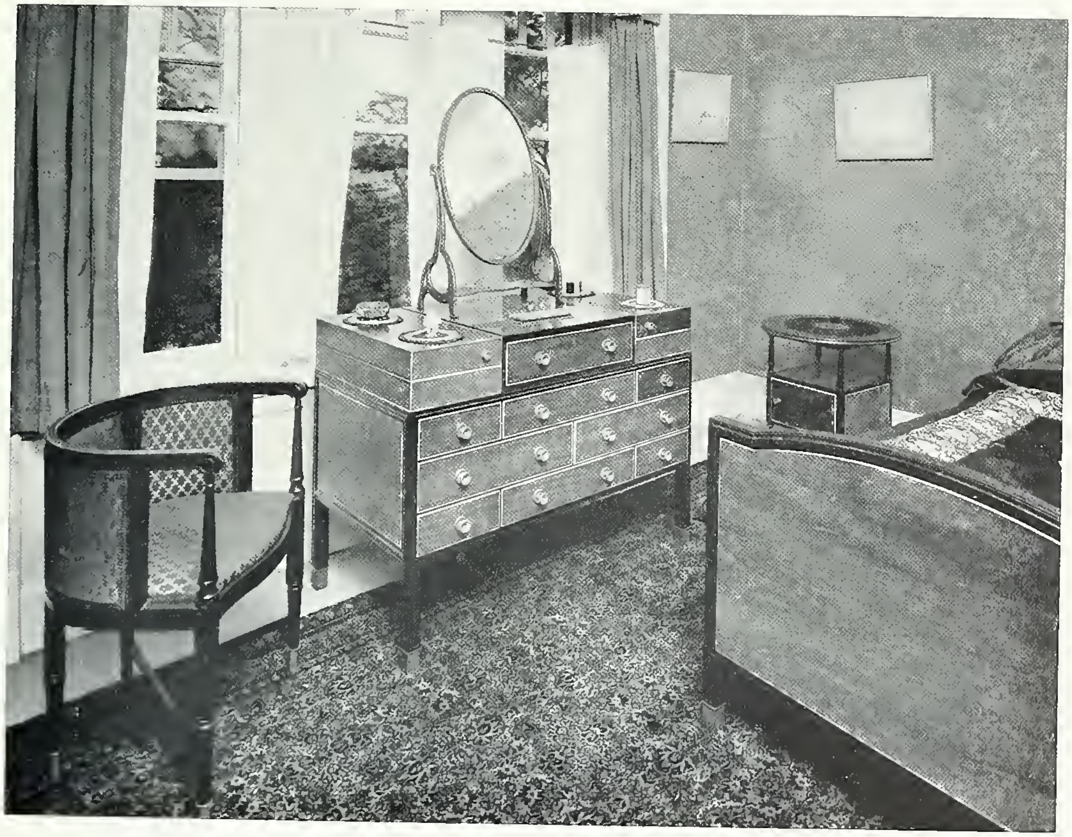
Very useful and practical designs in walnut for a small bedroom



BEDROOM FURNITURE DISPLAYING PERFECT MODERN CRAFTSMANSHIP

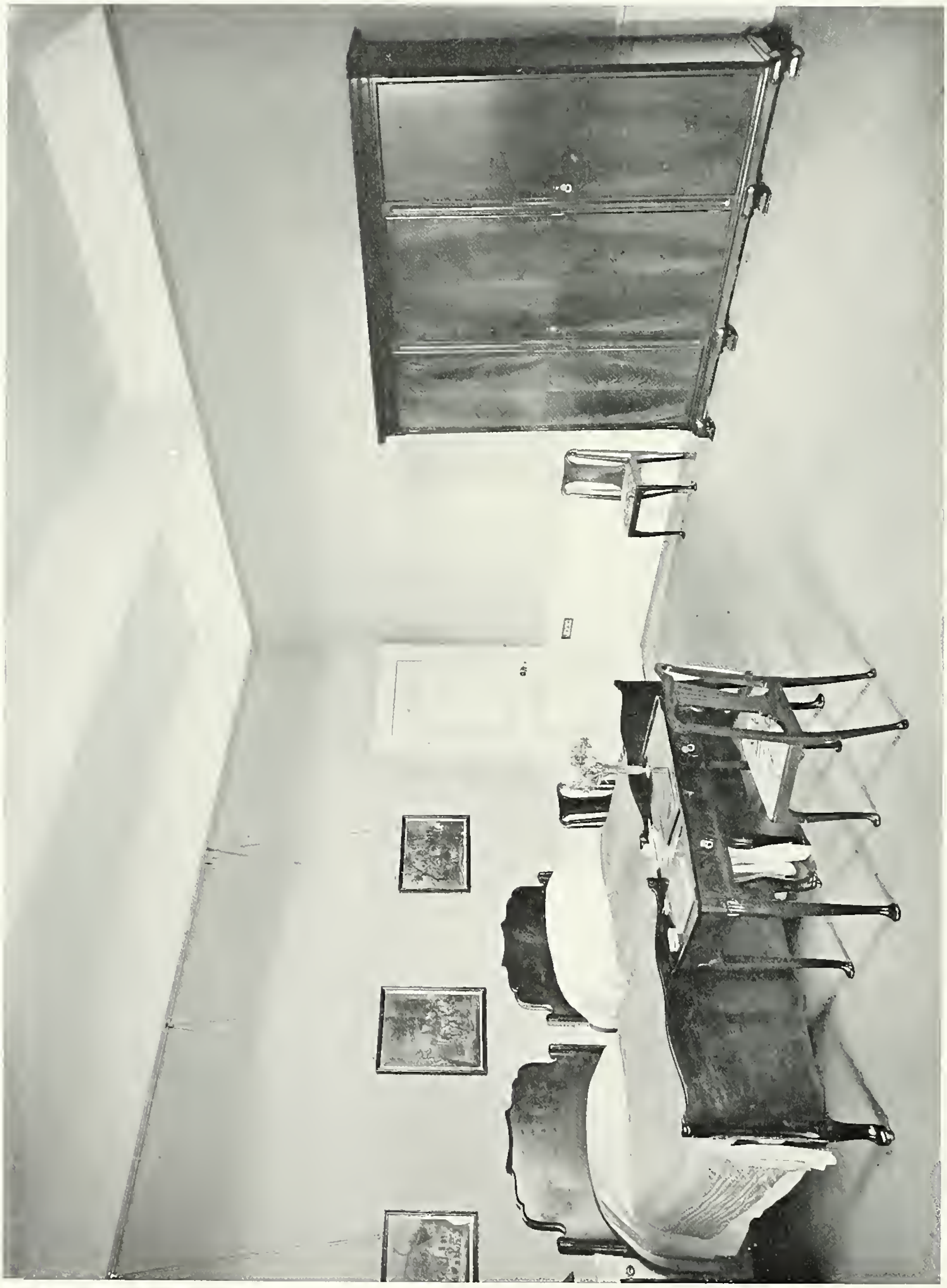
J. H. Sellers

The wood is very dark Cuban mahogany without stain, with a framing of rosewood and white lines in ivorine



DRESSING-TABLE IN THE SAME ROOM

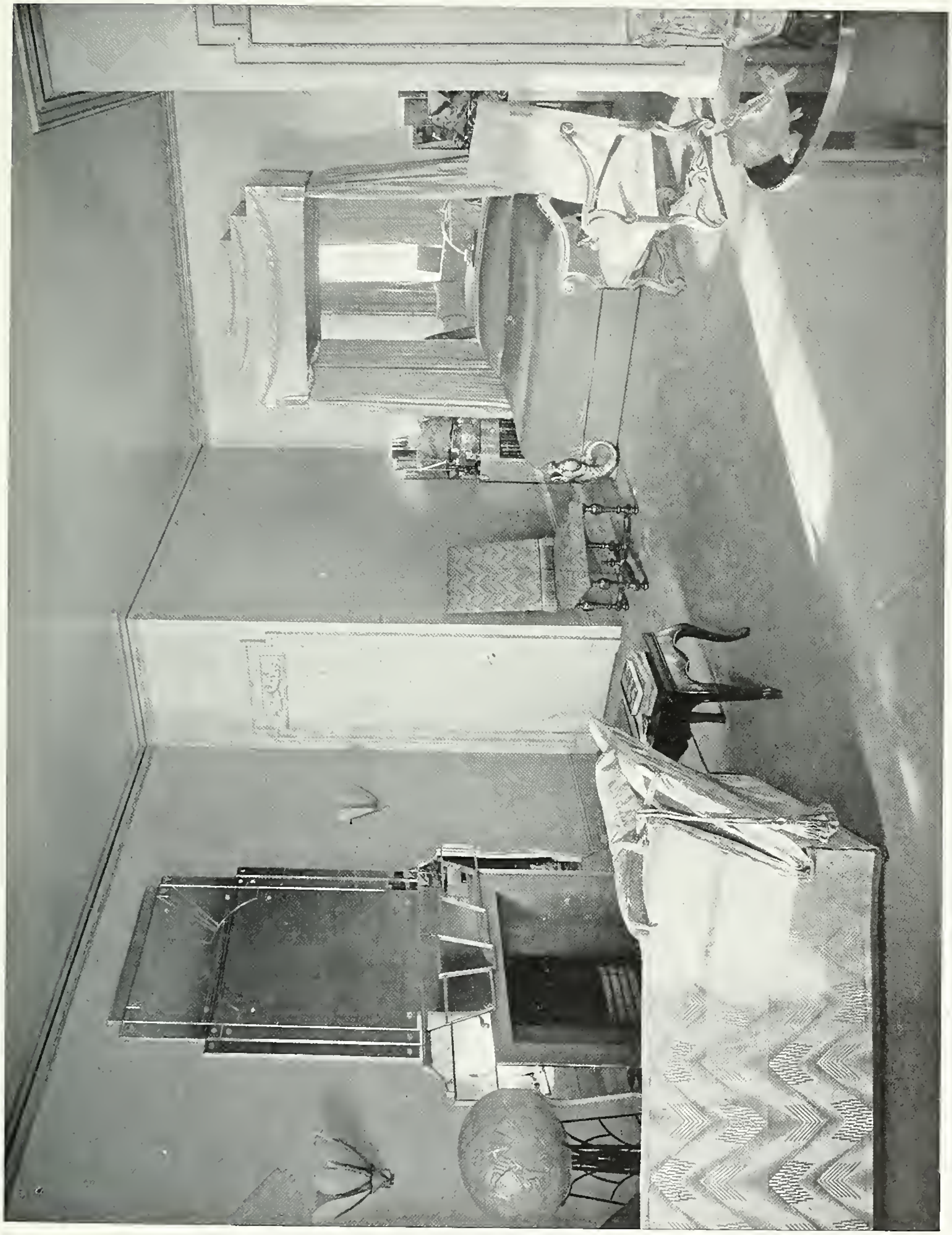
The side compartments of the top are specially fitted and have hinged lids which swing open to right and left. Handles and feet are in bronze



Sir Robert Lorimer

THE INFLUENCE OF EIGHTEENTH-CENTURY TRADITIONS

Fine mahogany furniture conforming with modern taste for flush clean surfaces, while embodying detail of a traditional character



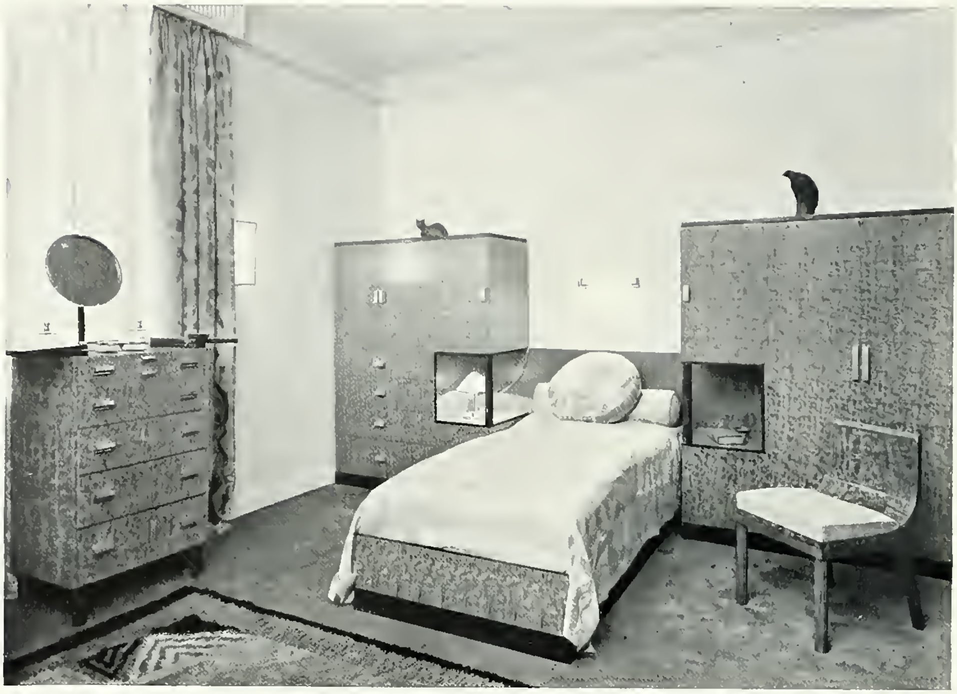
F. G. R. Elwes

A BED ALCOVE FORMED BY CLOTHES CLOSETS

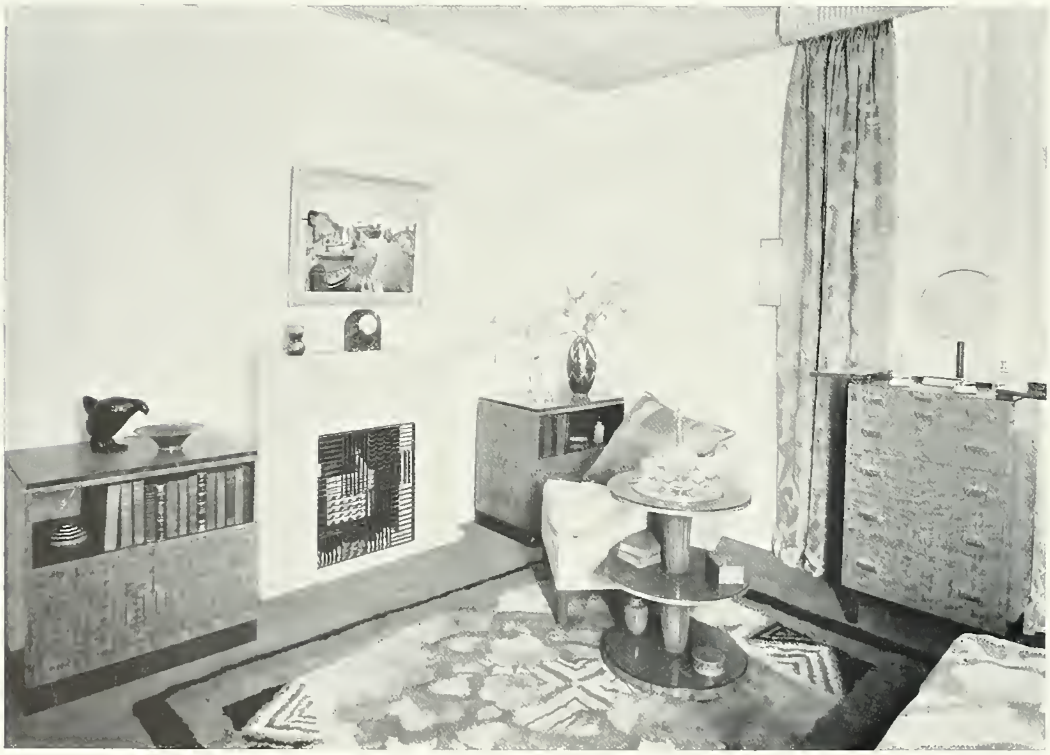
Antique forms and new models are here associated in a modern setting with painted ceiling and walls

WELL-ARRANGED FIXTURES IN A MAN'S BEDROOM

In one composition the bed is placed between a pair of wardrobe cupboards. The head of the bed is thus recessed, and a feeling of greater space is provided by the open shelves on either side which serve as bedside tables. The bed has a box spring with low foot-board and solid plinth



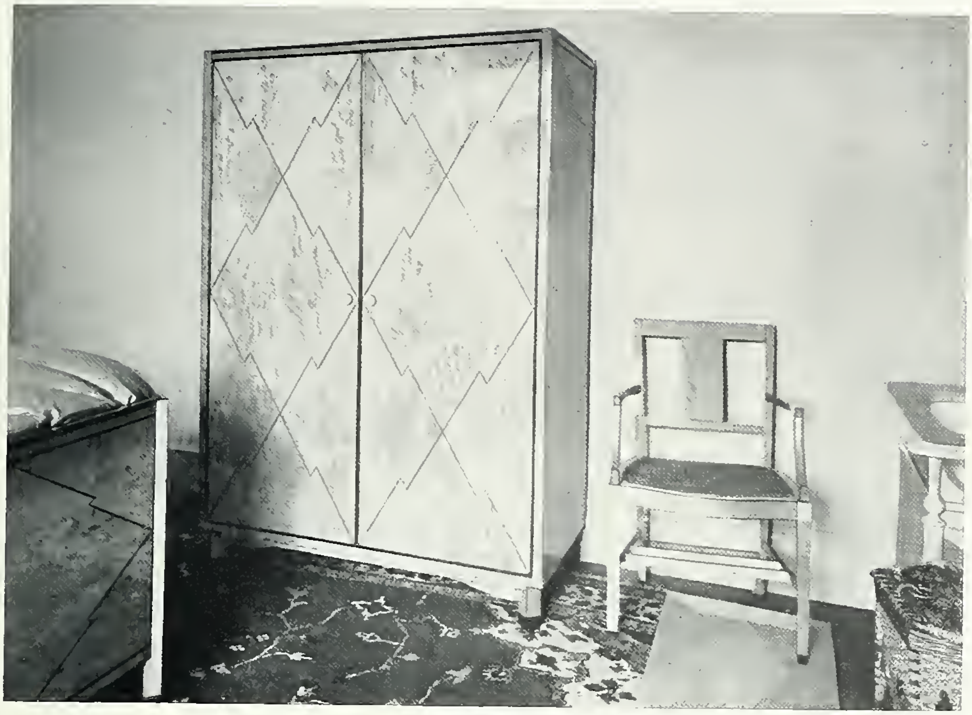
S. Chermayeff



S. Chermayeff

THE FIREPLACE END OF THE SAME ROOM

The top of the dressing-chest has hinged lids. Useful book-tables flank the electric fire, while a three-tier pedestal table is at hand by the easy-chair. Observe the flush clean surfaces, which are veneered in bubinga wood of rich colour



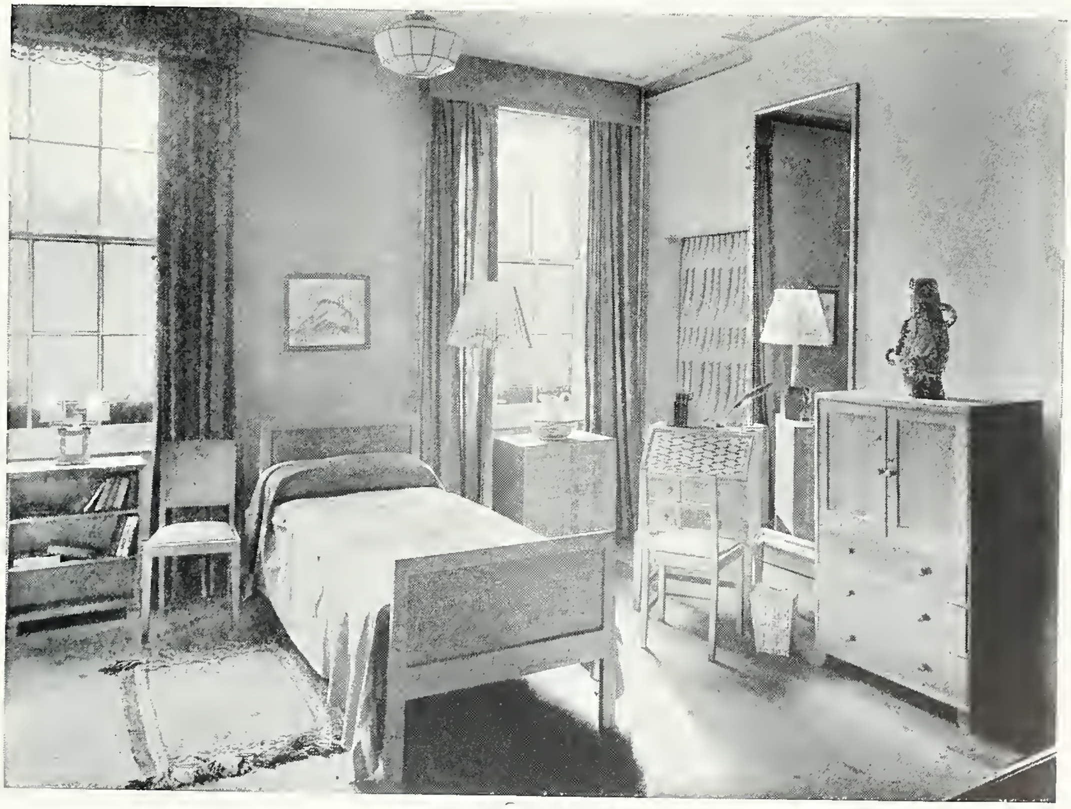
BEDROOM FURNITURE IN SATINWOOD

The flush surfaces of the wardrobe and the bed are worked out geometrically in a pattern of diamonds, with certain points emphasised by an inlaid line of ebony. For dressing-table see page 101

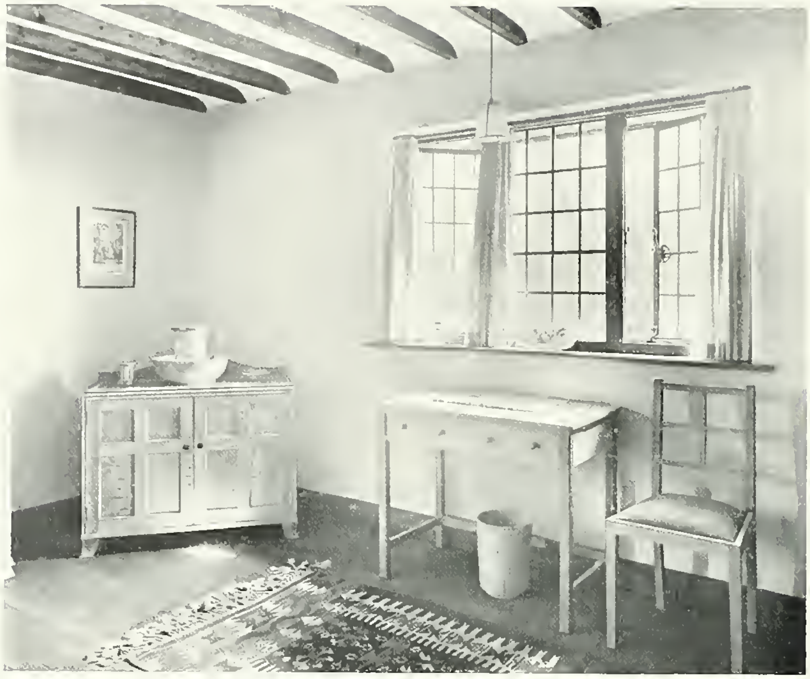
J. H. Sellers

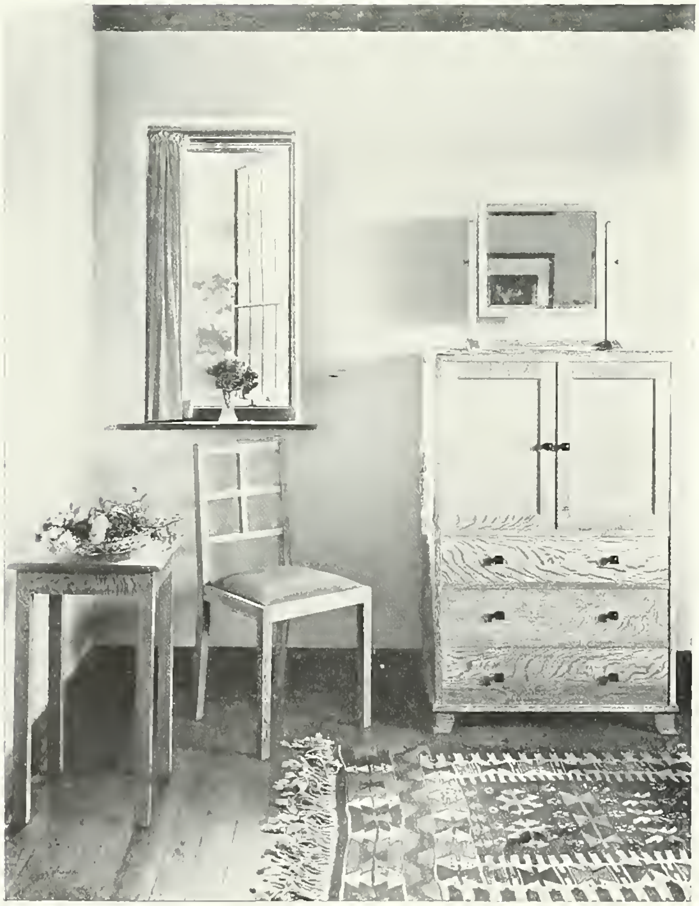
A BEDROOM FURNISHED IN LIGHT GREY OAK

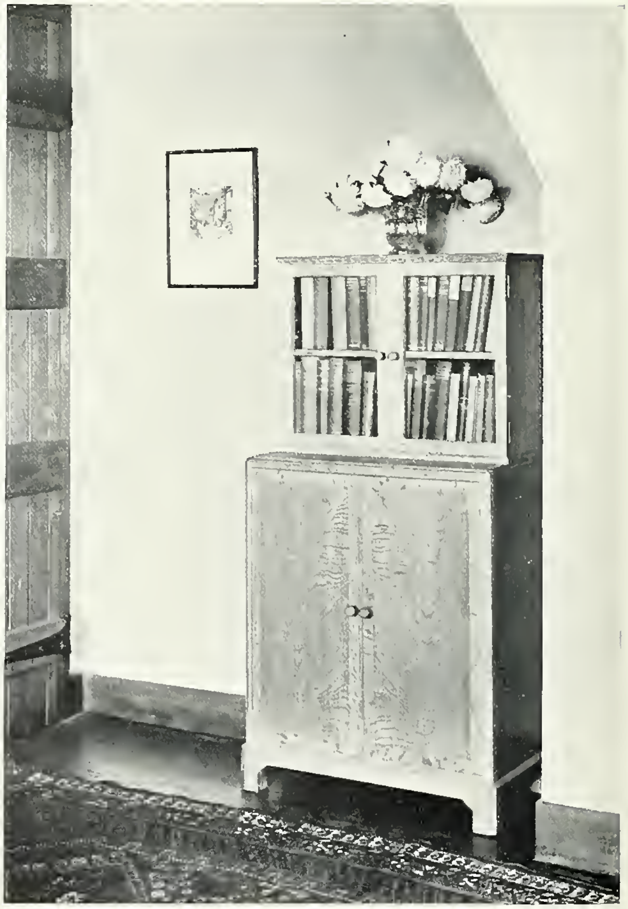
Modern fabrics in clean colours here contrast with the pale tones of the furniture, giving a pleasantly fresh effect



John Stark



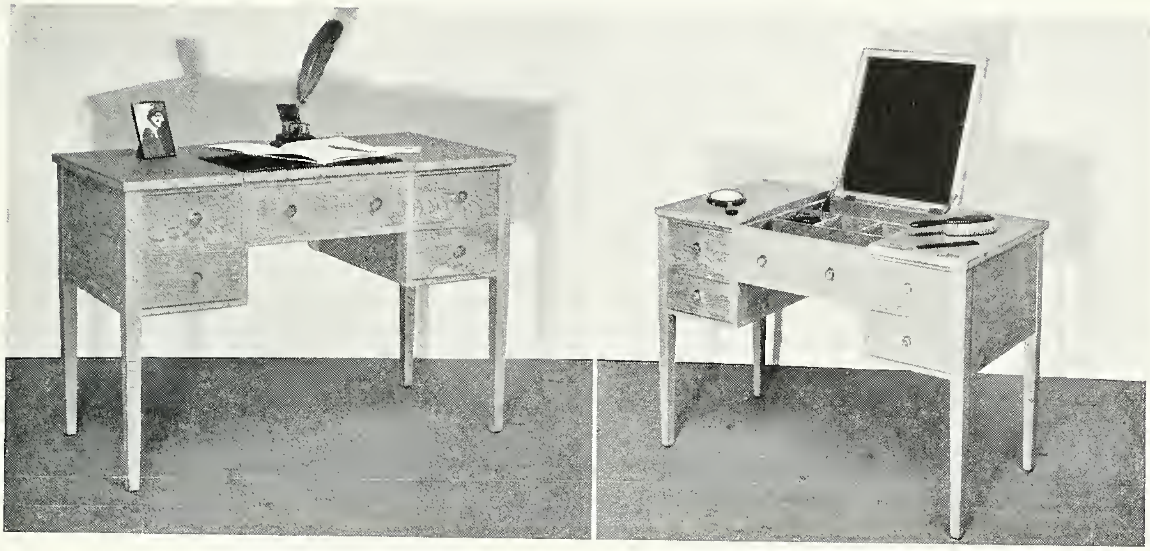




John Stark

IN A MODEST COUNTRY HOUSE

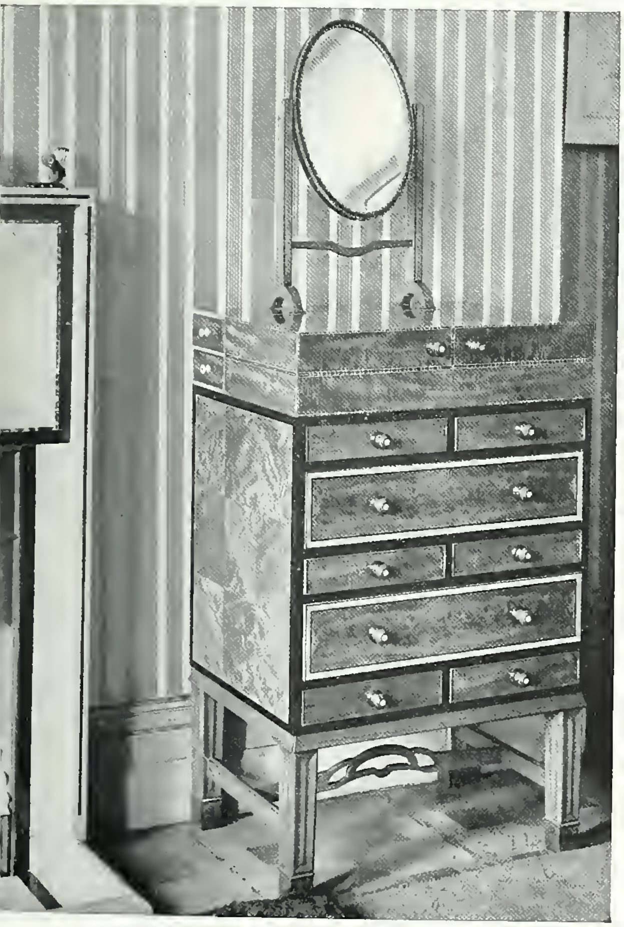
Top : A corner in a bedroom furnished in weathered oak
Left : A corner in another room, with a man's dressing-chest and mirror with small table and chair in weathered oak
Right : A little book-cabinet specially designed to occupy this spot by a bedroom door, with room enough for the door to open fully



A USEFUL COMBINATION PIECE

S. Chermayeff

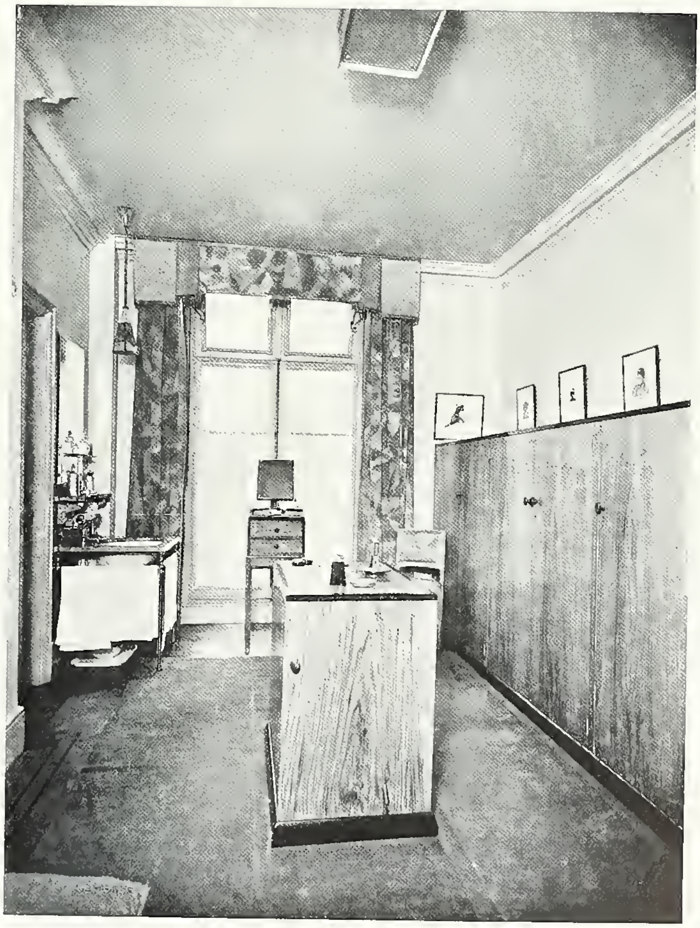
On the left, as a writing-table ; on the right, opened, disclosing a dressing-glass and compartments for toilet articles



MAN'S DRESSING-CHEST, RICHLY ENEERED

J. H. Sellers

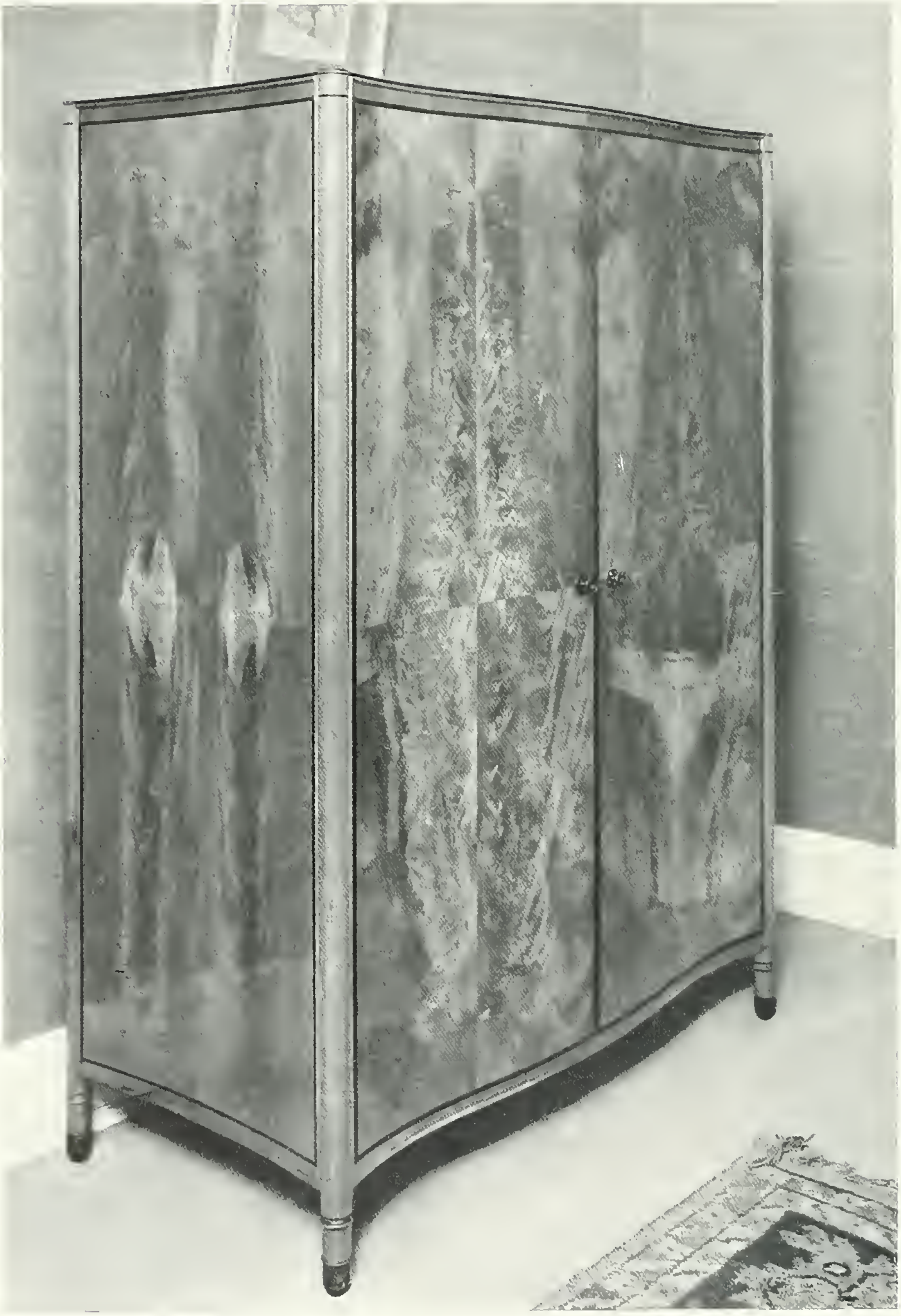
url and fiddle-back mahogany panels ; the drawer orders in satinwood and the black edging in ebony



DRESSING-ROOM WITH RANGE OF FITMENTS

Edward Maufe, F.R.I.B.A.

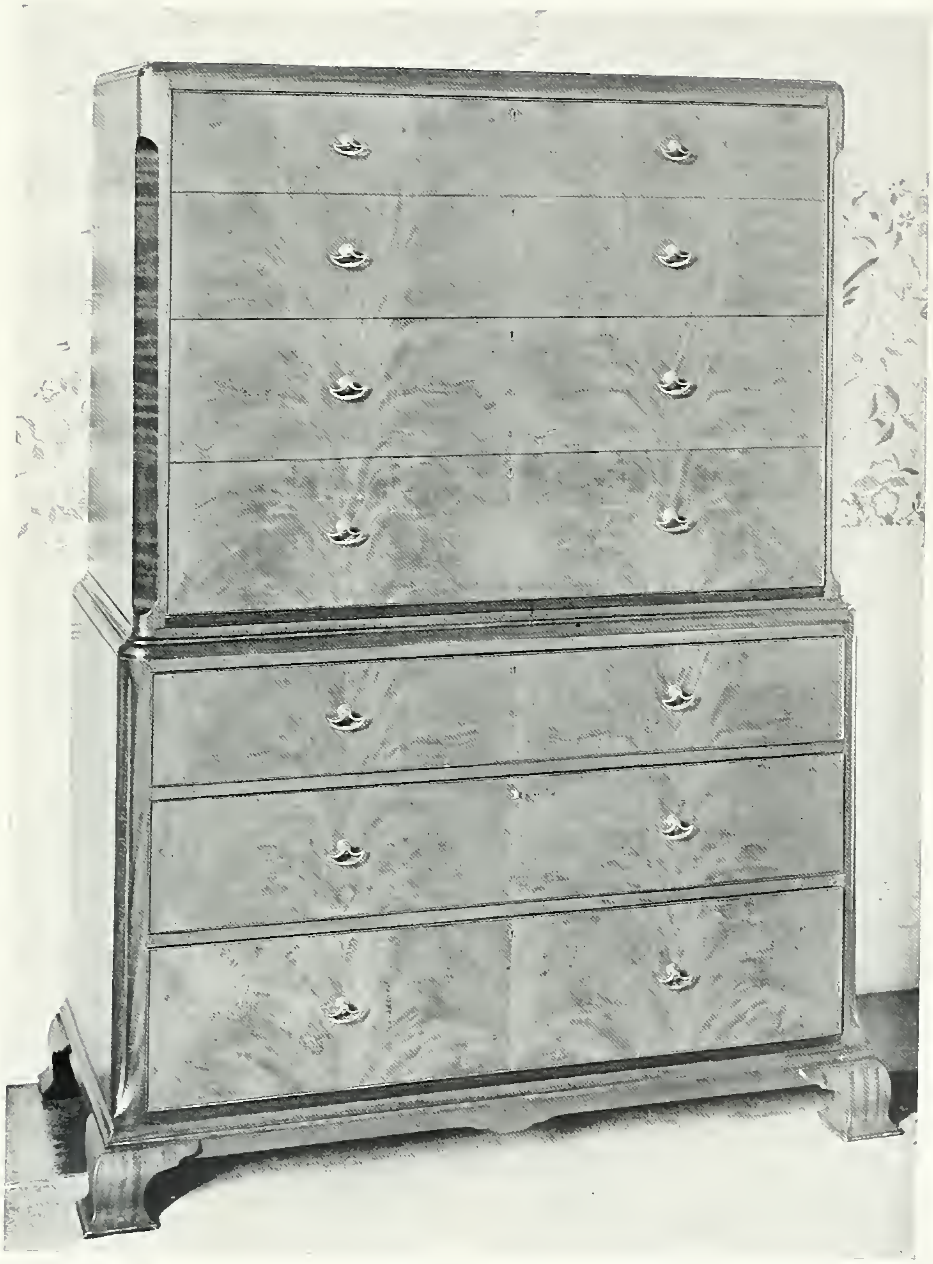
Providing hanging and drawer space, with shaving-table and toilet-basin



J. H. Sellers

WARDROBE VENEERED WITH CUBAN MAHOGANY OF FINE FLAME FIGURE IN QUARTERED FLUSH PANELS

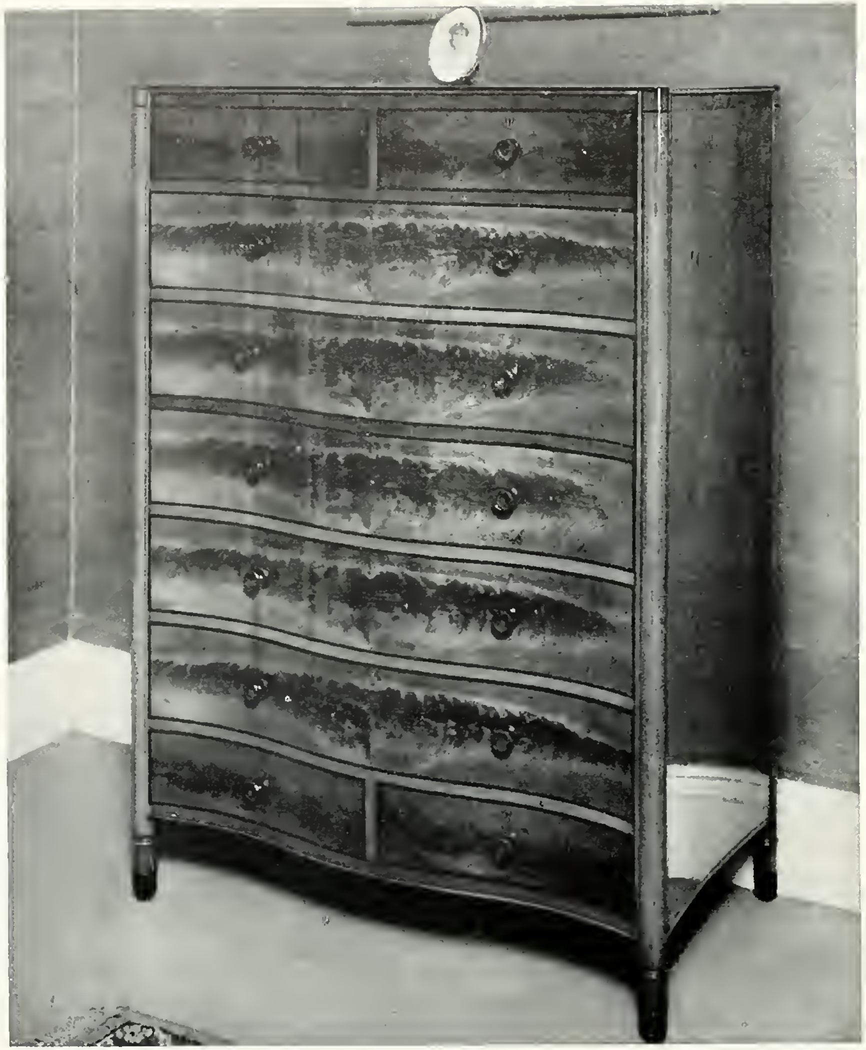
The front is serpentine and the border lines are in ebony



A TALLBOY CHEST OF SEVEN DRAWERS

W. Simpson

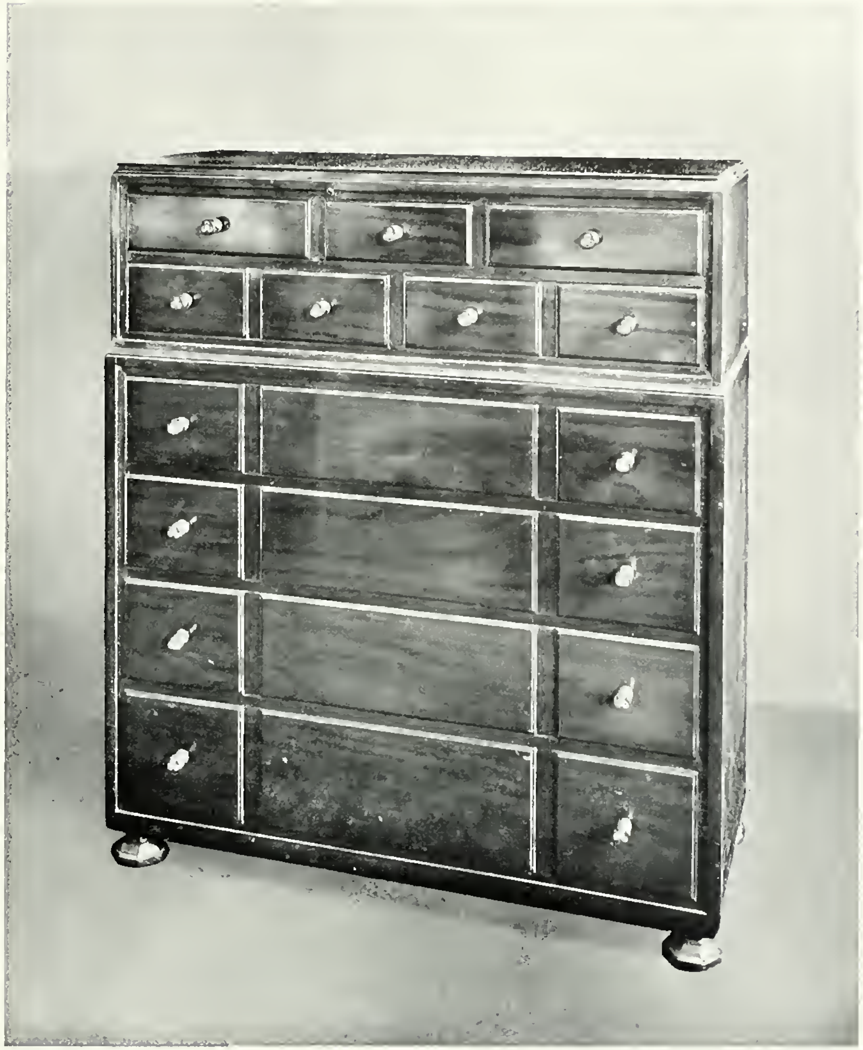
Constructed in mahogany in two parts on traditional lines, but with a receding moulding in place of the old-type cornice. The drawer fronts are veneered in fine curls



TALL CHEST-OF-DRAWERS IN CUBAN MAHOGANY

J. H. Sellers

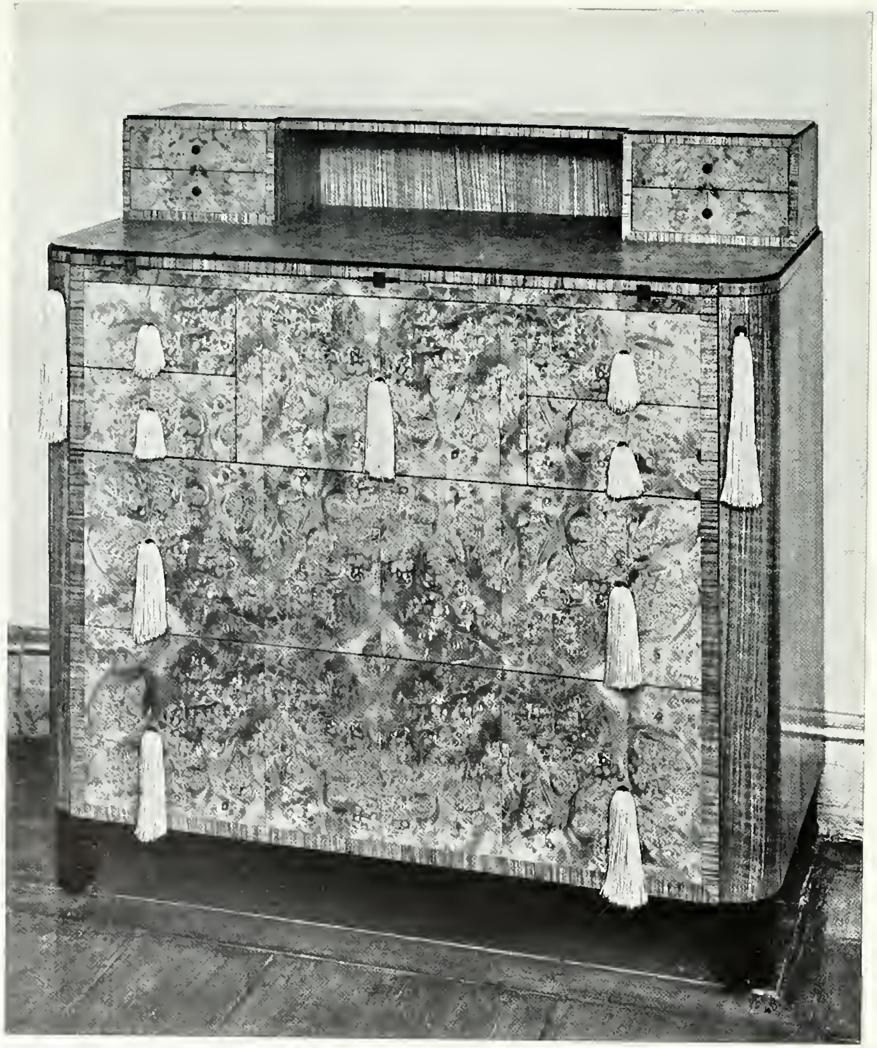
This piece matches the wardrobe on p. 96, and possesses similar features



CHEST-OF-DRAWERS IN CUBAN MAHOGANY

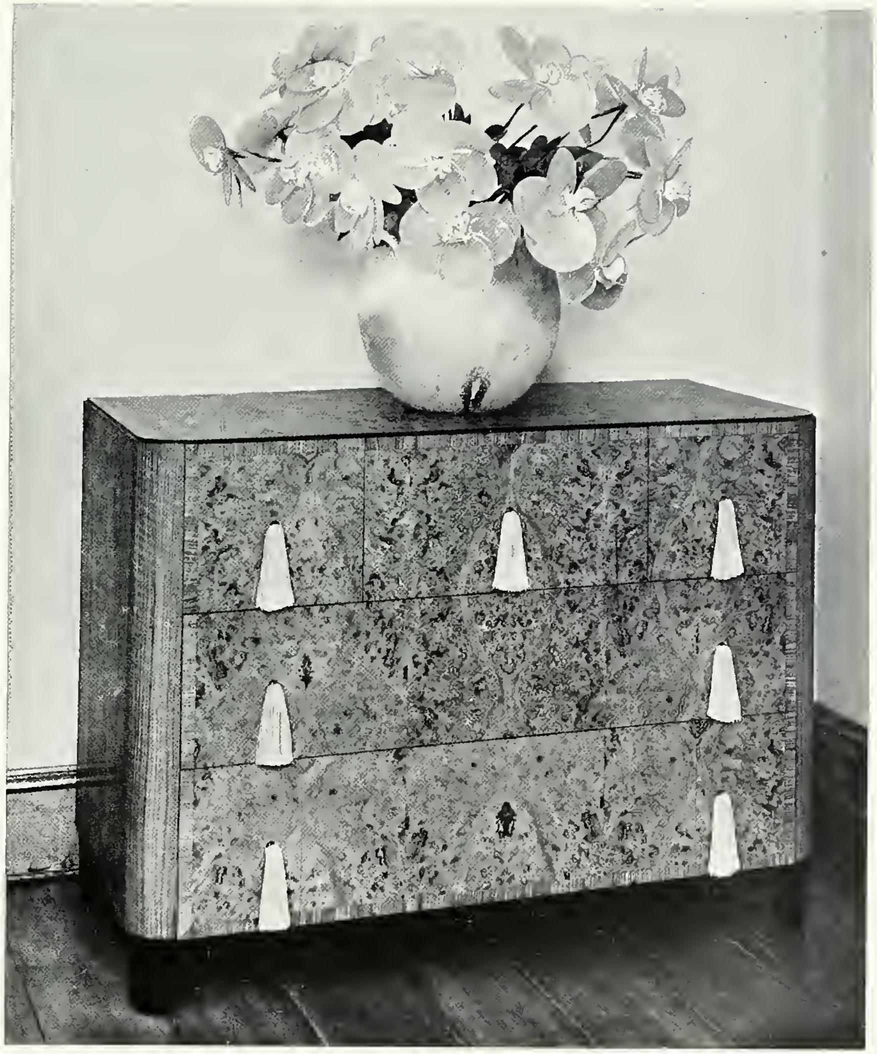
A. L. Osborne

An interesting and fresh treatment with set of small drawers in an inset top carcase. The lower drawers have raised panels to keep scale with those above, and provide a symmetrical arrangement of handles



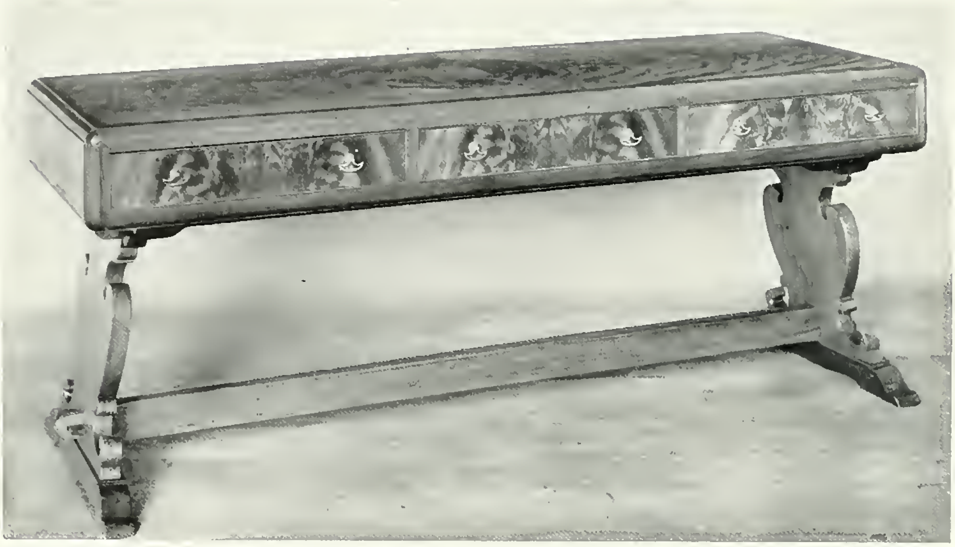
WRITING-TABLE IN A BEDROOM

Veneered in walnut, having very fine burr figure on the drawer fronts, with tassels of flame-coloured silk



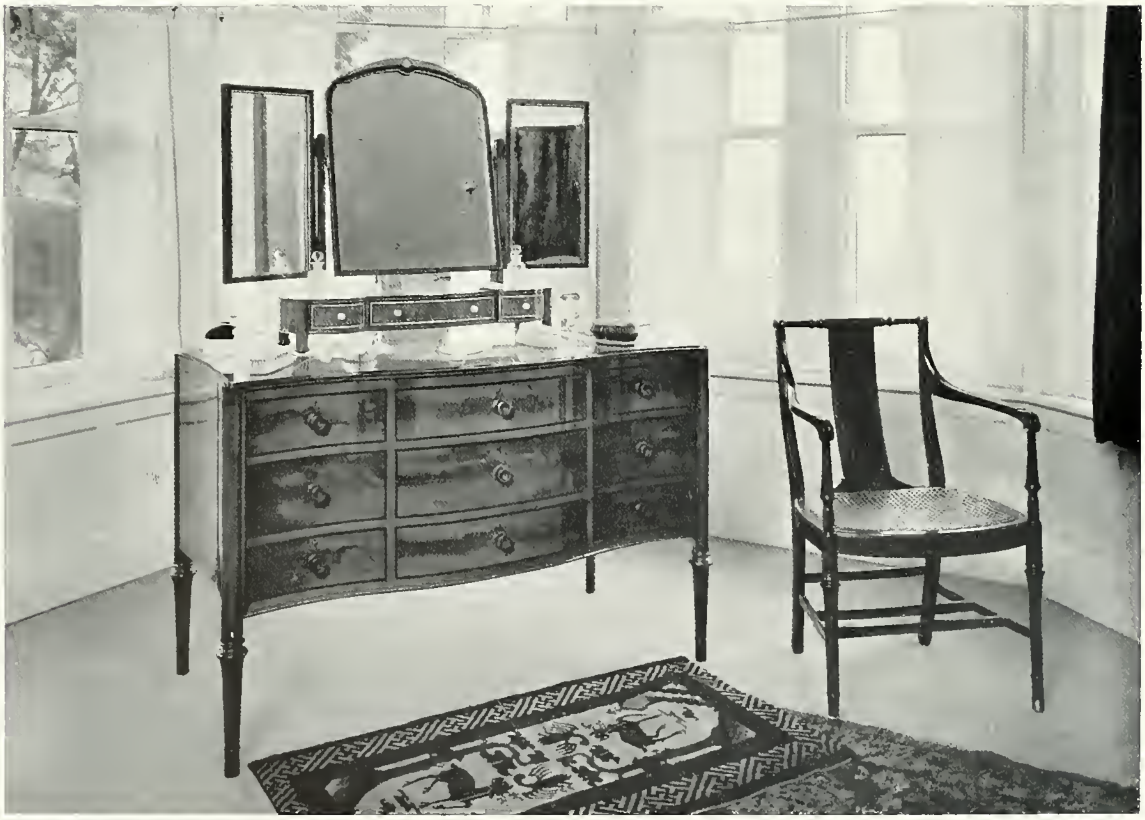
CHEST-OF-DRAWERS IN PLAIN AND BURR WALNUT TO MATCH THE WRITING-TABLE ON THE LEFT

R. W. Symonds and Robert Lutyens



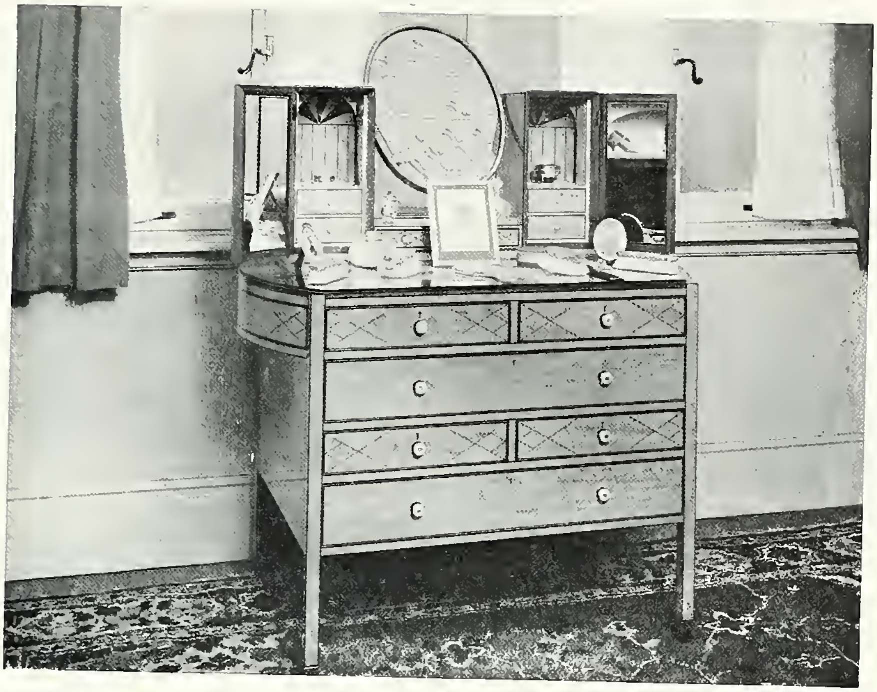
DRESSING-TABLE OF UNUSUAL FORM *J. Murray Reid*

The top with rounded angles and curl mahogany veneers ; the shaped supports inclined and connected by a stretcher



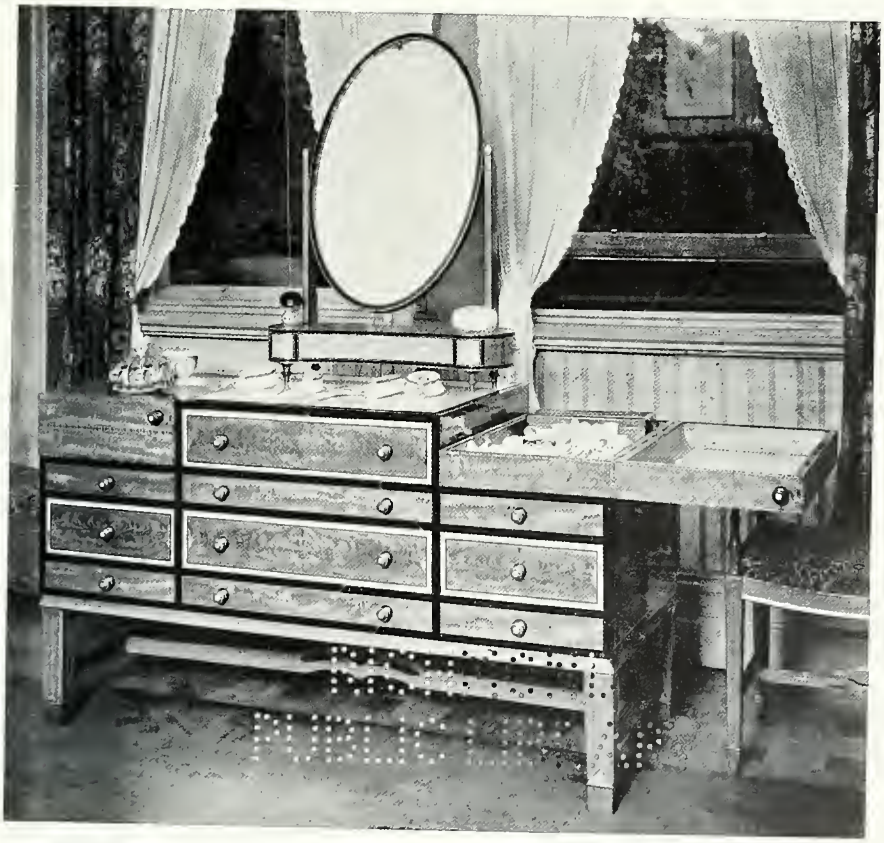
DRESSING-TABLE IN MAHOGANY *J. H. Sellers*

This piece is en suite *with the wardrobe on page* 96 *and chest-of-drawers on page* 98. *The armchair is worthy of note*



DRESSING-CHEST IN SATINWOOD J. H. Sellers

With oval mirror suspended between a pair of small cupboards having mirror-lined doors and semi-domed interiors. See wardrobe on page 93

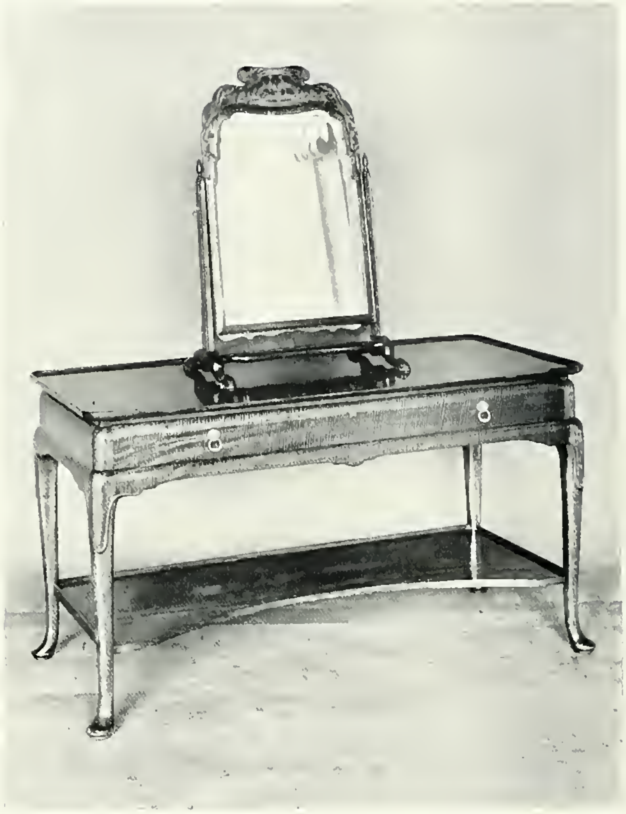


DRESSING-CHEST WITH OVAL MIRROR J. H. Sellers

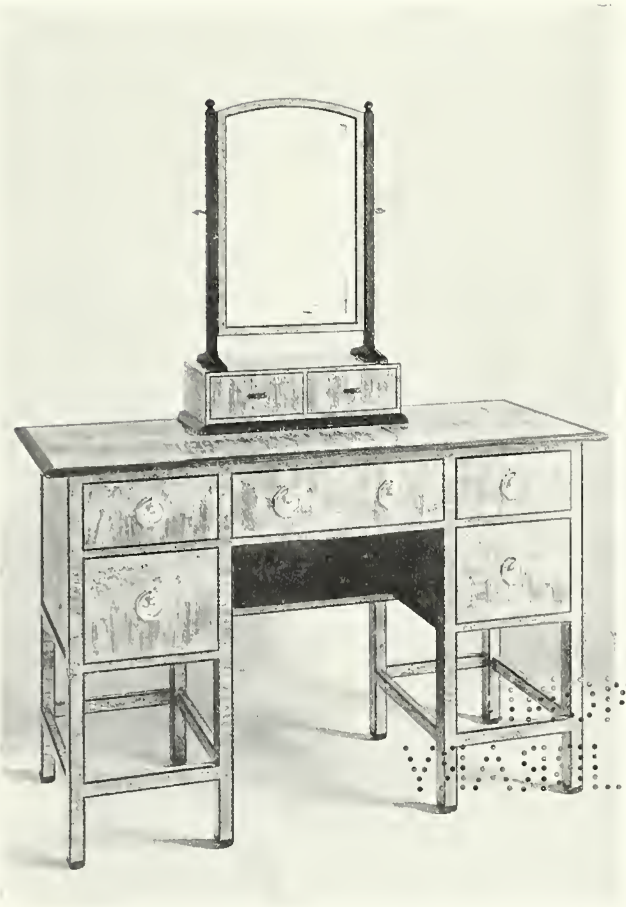
Curl mahogany veneers with satinwood and ebony border. Compare with those on pages 89 and 95

DRESSING-TABLE AND MIRROR IN MAHOGANY

This design is cleverly schemed on early eighteenth-century lines. The mirror has a small convex frame cross-banded and with shaped head and cresting. It is supported on a delicate stand with yoke feet. The table has a tray top and is supported upon cabriole legs of refined profile, the latter being connected by a low shelf. There is a long drawer in the frieze



Sir Robert Lorimer

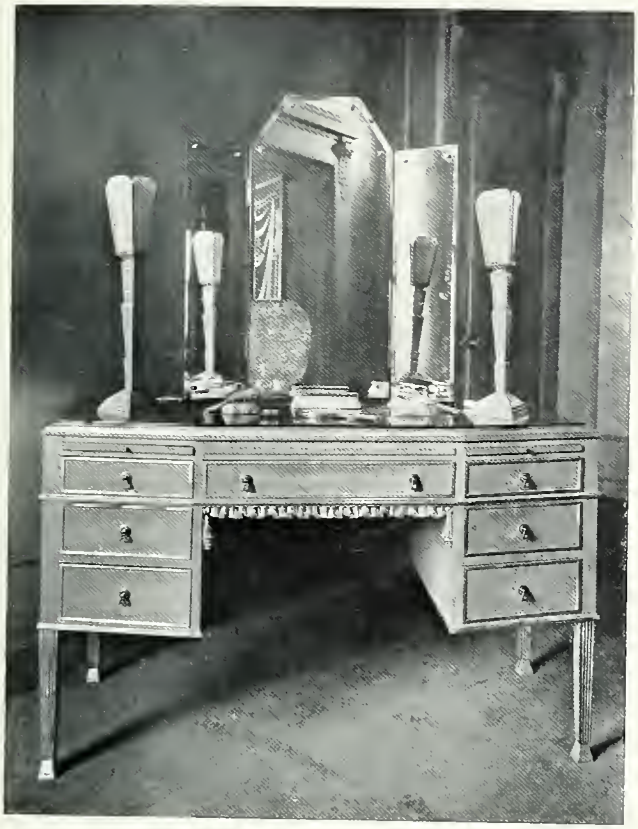


KNEEHOLE DRESSING-TABLE, WITH MIRROR

The glass swings between ebony supports, and the box stand has an ebony plinth. This wood is used for edgings throughout, while the general surfaces are veneered in burr elm

Peter Waals

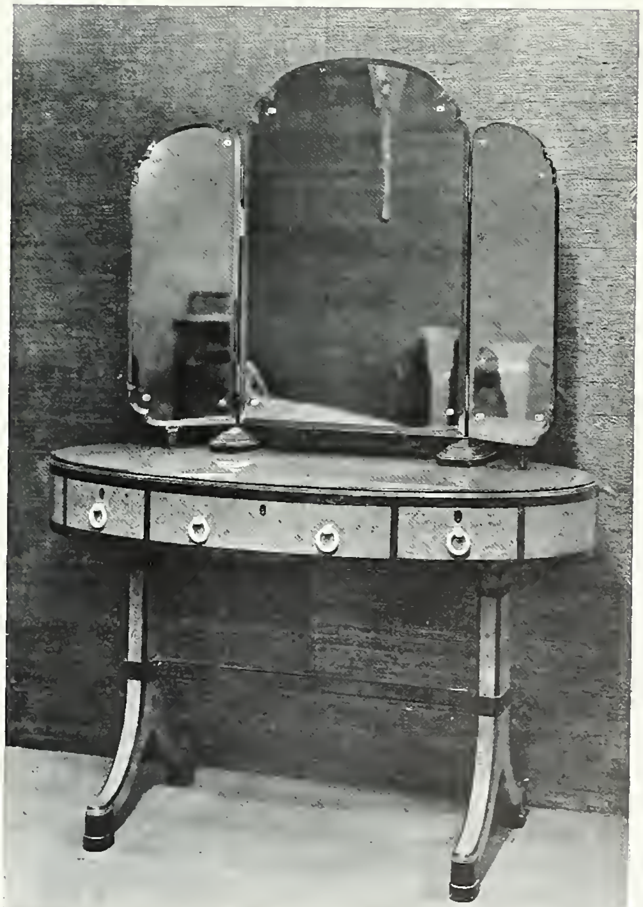
RICHMOND
PUBLIC LIBRARY



R. W. Symonds and Robert Lutyens

GREEN AND SILVER PAINTED DRESSING-TABLE

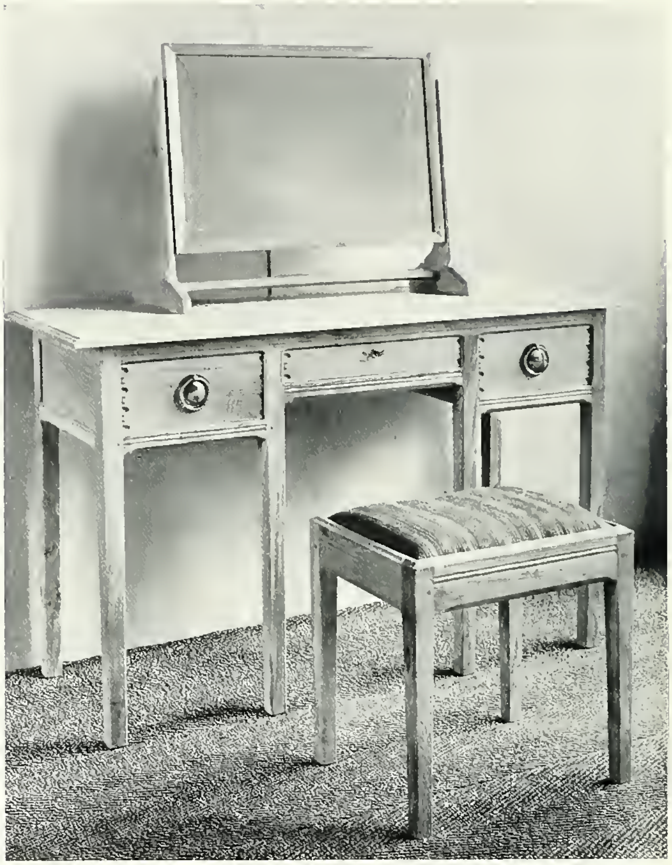
The front is splayed, with slides above the side drawers: the kneehole being carved with drapery. Plate-glass covers the top, which is surmounted by an unframed triple mirror. This piece is en suite *with the bed on page* 80



H. Herman and J. Phillips

DRESSING-TABLE OF OVAL FIGURE WITH TRIPLE-SHAPED MIRROR

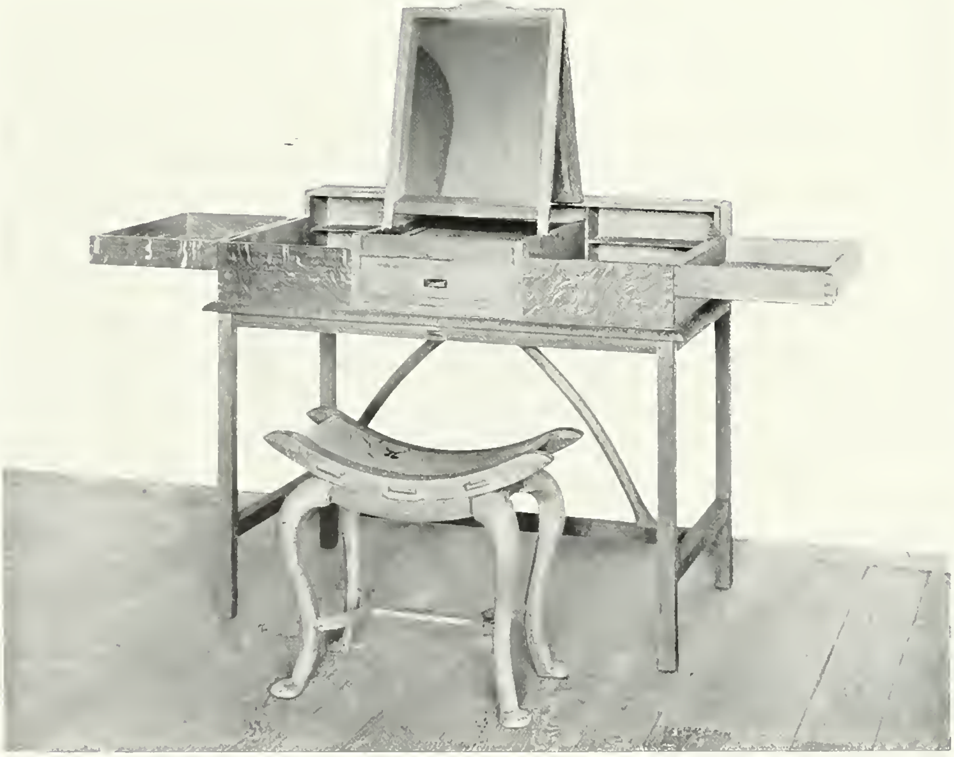
The glass unframed and pinned through to wood backing; the table veneered in Brazilian bingwood, with burr walnut borders and bandings. Ivorine handles



SIMPLE PIECES OF GOOD PROPORTION AND DESIGN

Bedroom furniture well suited to a country cottage; the slight carving of drawer edges and moulding of rails, with chamfered framing, carried out to suit the nature of oak

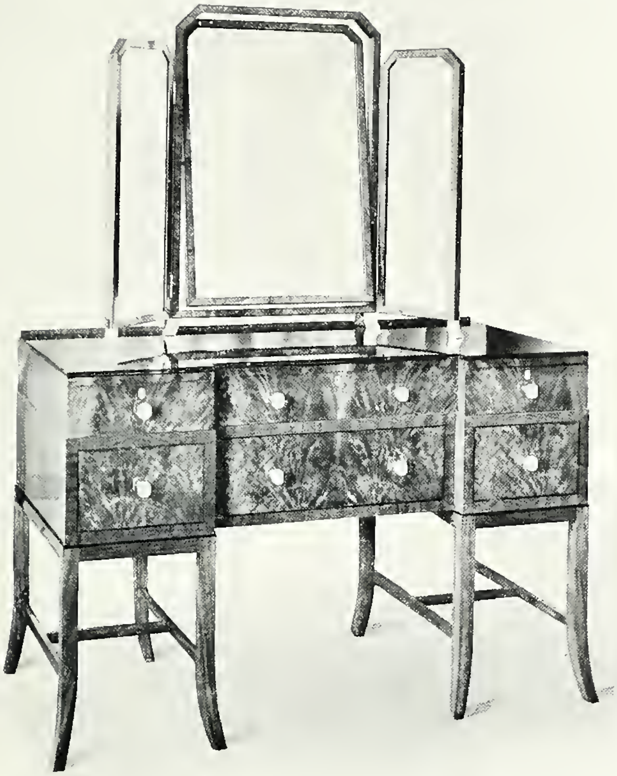
Gordon Russell



DRESSING-TABLE WITH HINGED LIDS AND FOLDING MIRROR; THE UNDER-FRAME CURIOUSLY BRACED

Stool of unusual type with framed dished seat and boldly curved cabriole legs. See page 73

Table by P. Waals. Stool by Ernest Barnsley



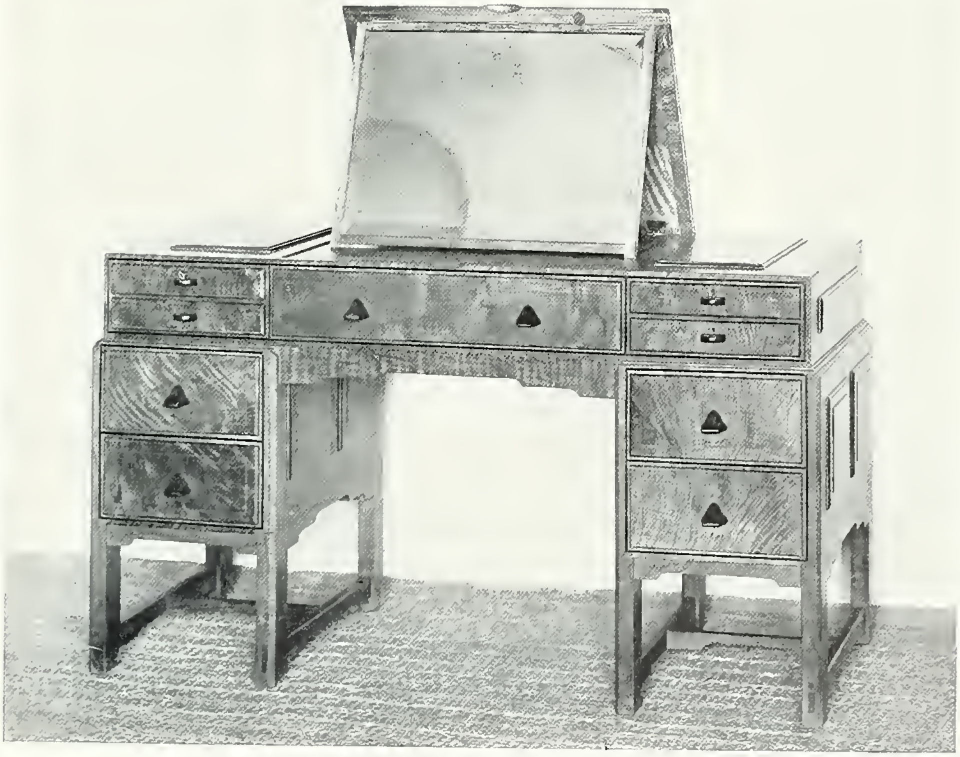
MAHOGANY DRESSING-TABLE WITH RECESSED CENTRE

The drawers veneered with curl mahogany, and the top row slightly inset. Ebony lines are inlaid and also run around the edges of the mirror frames. The mirror feet and handles are of ivory

Eartholomew Fletcher

KNEEHOLE DRESSING-TABLE IN WALNUT WITH FOLDING MIRROR

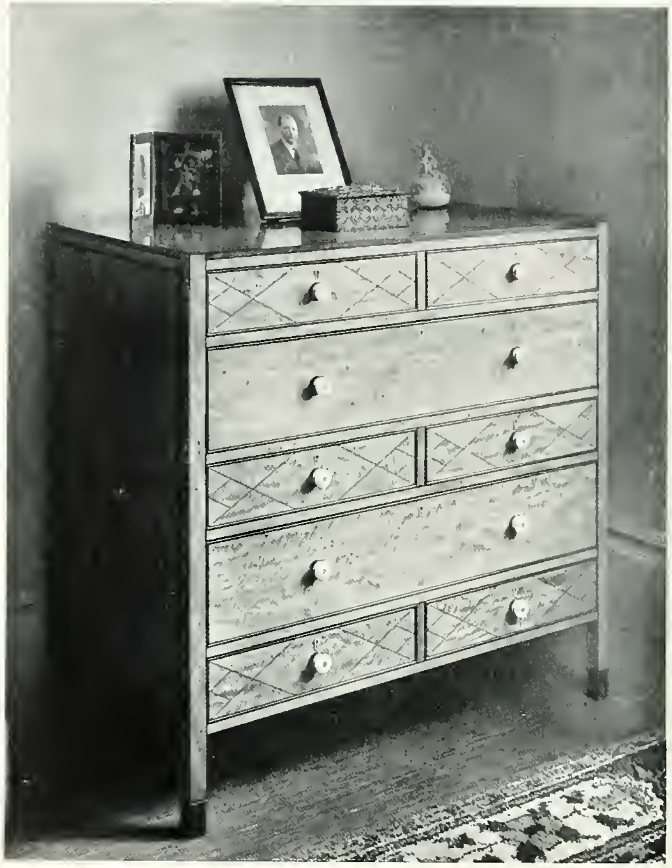
A distinctive design with raised fielded panels and beautifully figured wood used in the solid



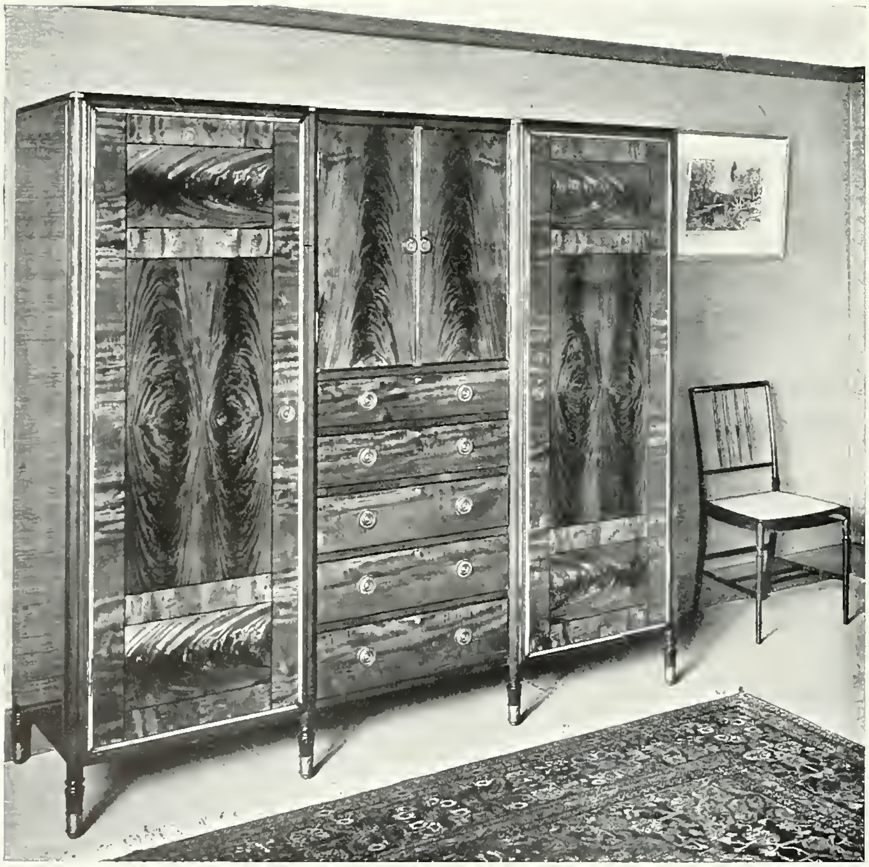
Sidney and Edward Barnsley

A CHEST-OF-DRAWERS IN SATINWOOD

The grouping and arrangement of the drawers is unusual, the effect being enhanced by the use of ebony lines used diagonally, and with beading of the same wood. En suite *with wardrobe on page* 93 *and dressing-table on page* 101



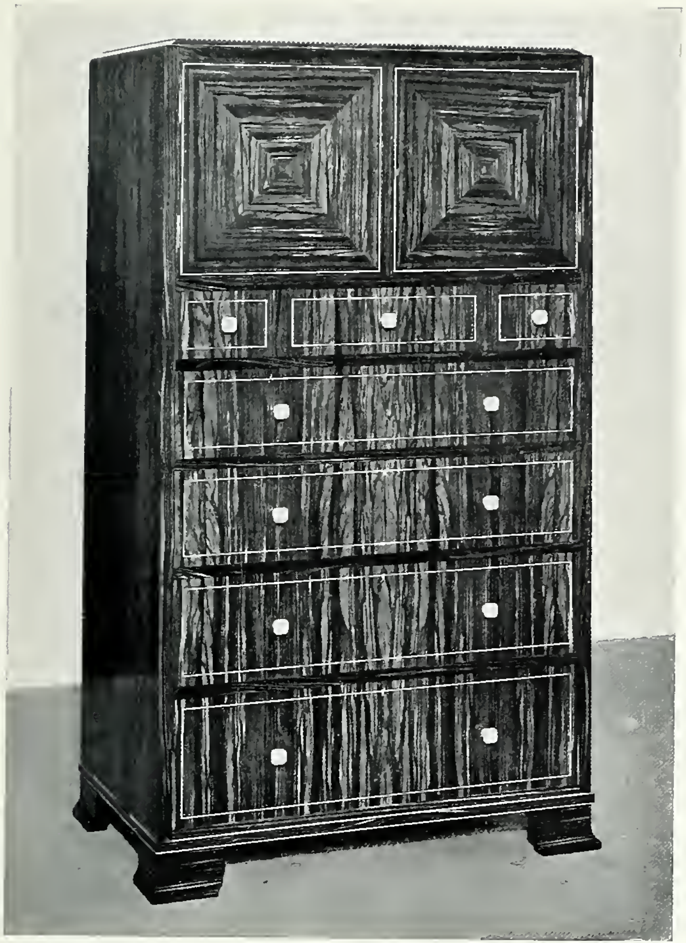
J. H. Sellers



J. H. Sellers

LARGE FITTED WARDROBE, THE DOORS FLUSH - PANELLED WITH CROSS-BANDED BORDERS AND CURL VENEERS

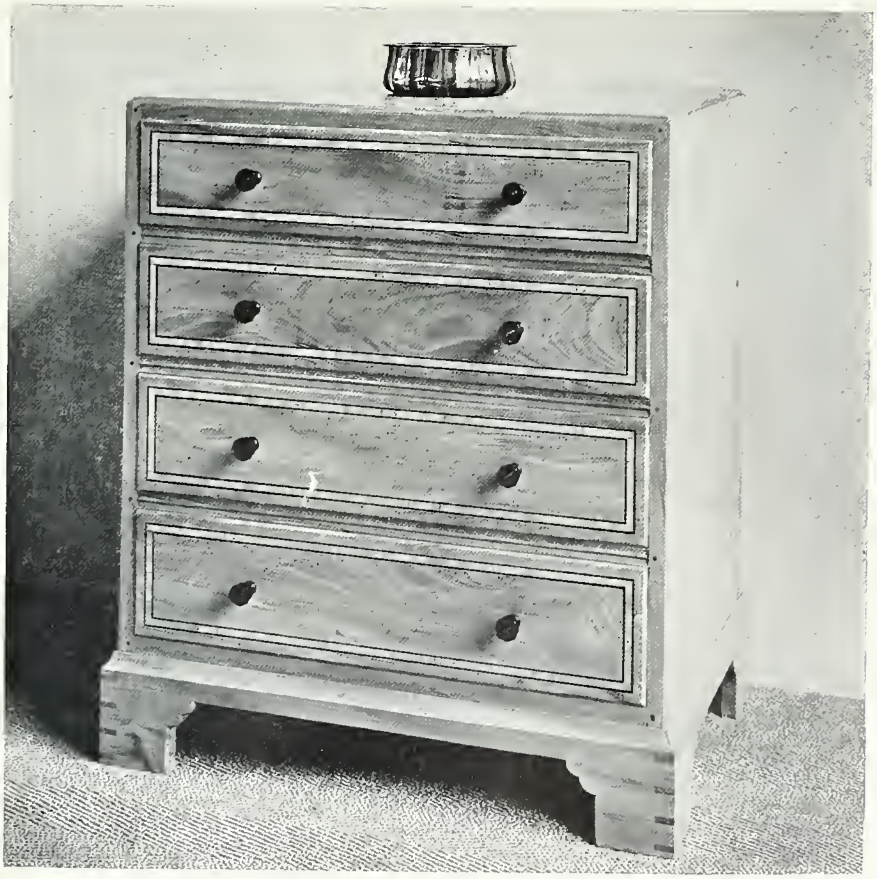
A piece displaying the extraordinary rich effect of carefully selected veneers, on which mouldings would be superfluous



J. F. Johnson

A CABINET IN MACASSAR EBONY

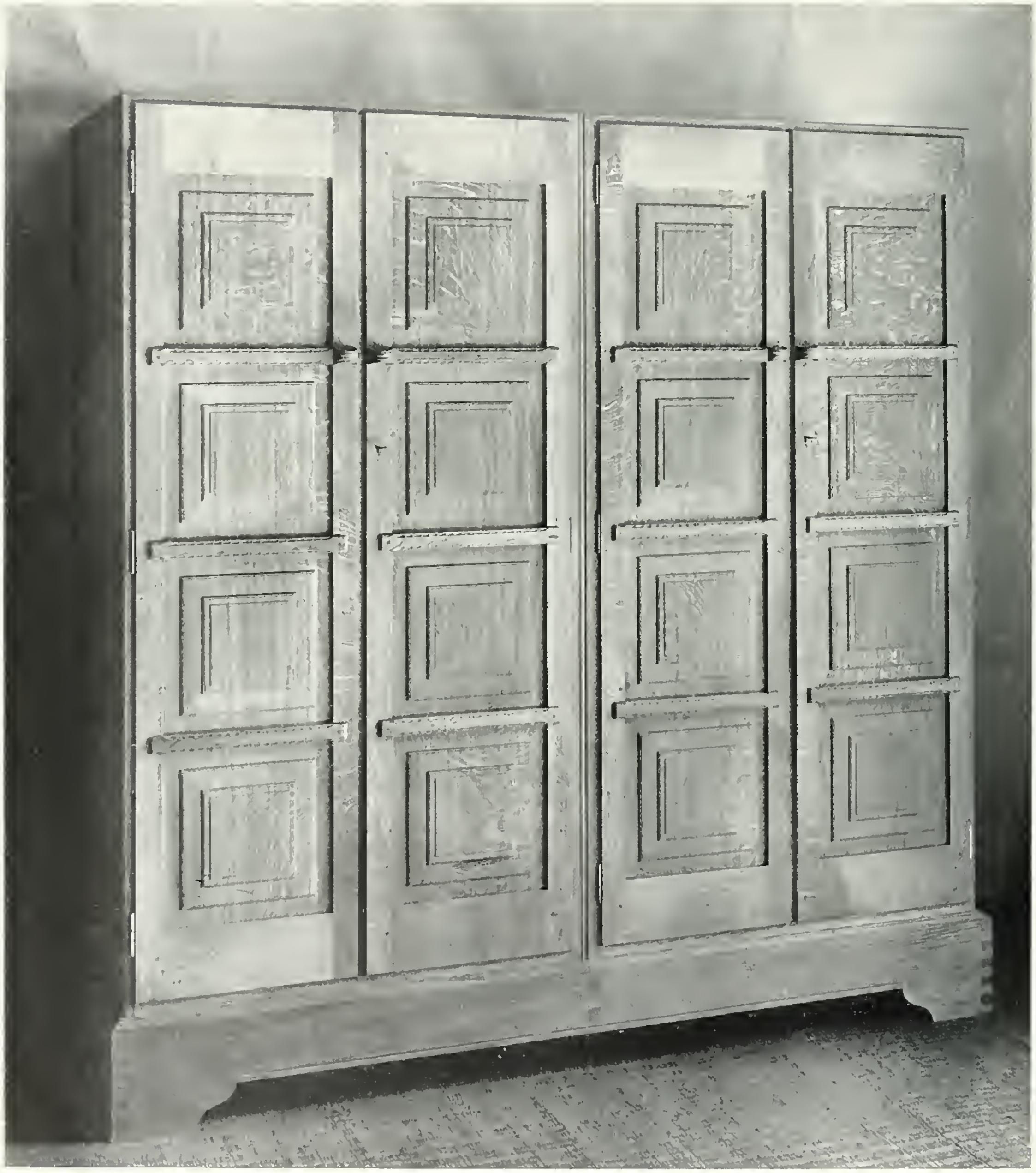
A simple yet striking design, with square mitred doors at top, and set of drawers below having strongly marked veneers relieved by ivory handles and lines



Gordon Russell

CHEST-OF-DRAWERS IN CUBAN MAHOGANY

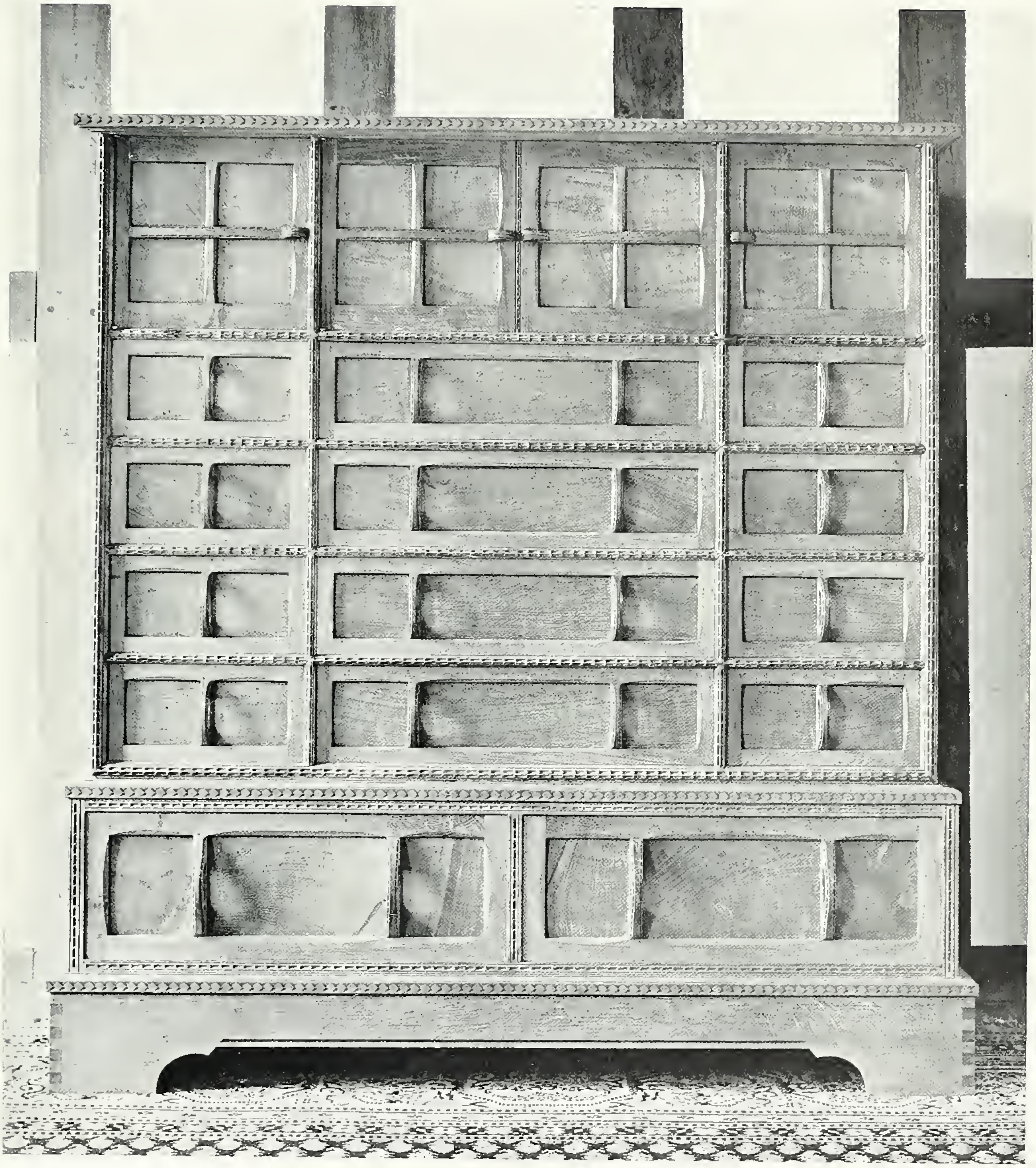
The drawer fronts stand in front of the framing and have borders of cherry with ebony lines and ebony handles



LARGE OAK WARDROBE

P. Waals

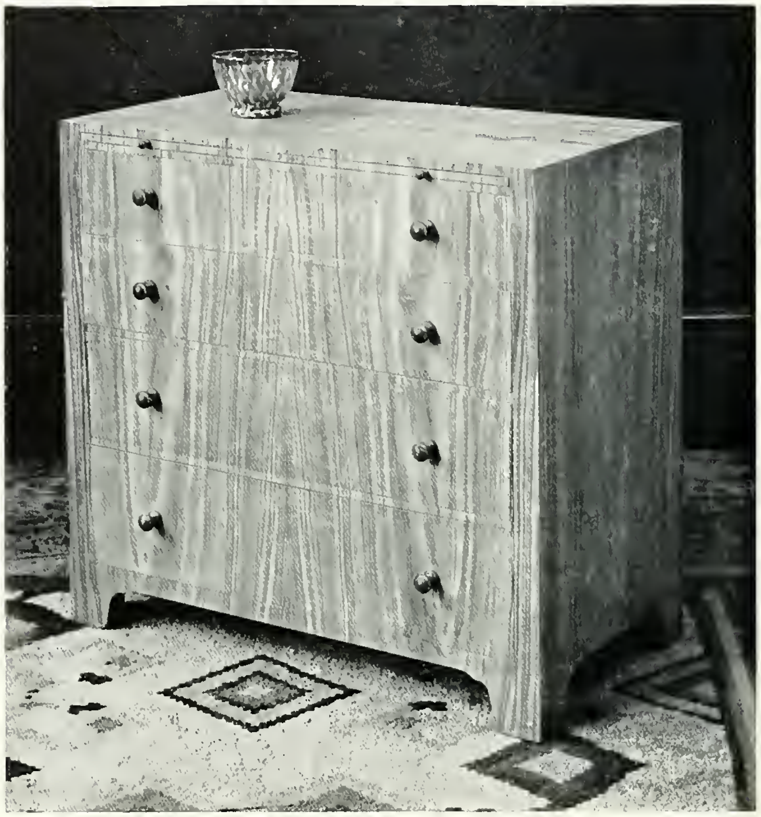
The doors open in pairs and have raised and carved cross rails dividing square fielded panels. Constructed of quarter-cut English oak. Half fitted with trays and half as hanging cupboard



LARGE TALLBOY SET OF DRAWERS, WITH CUPBOARDS AT TOP

P. Waals

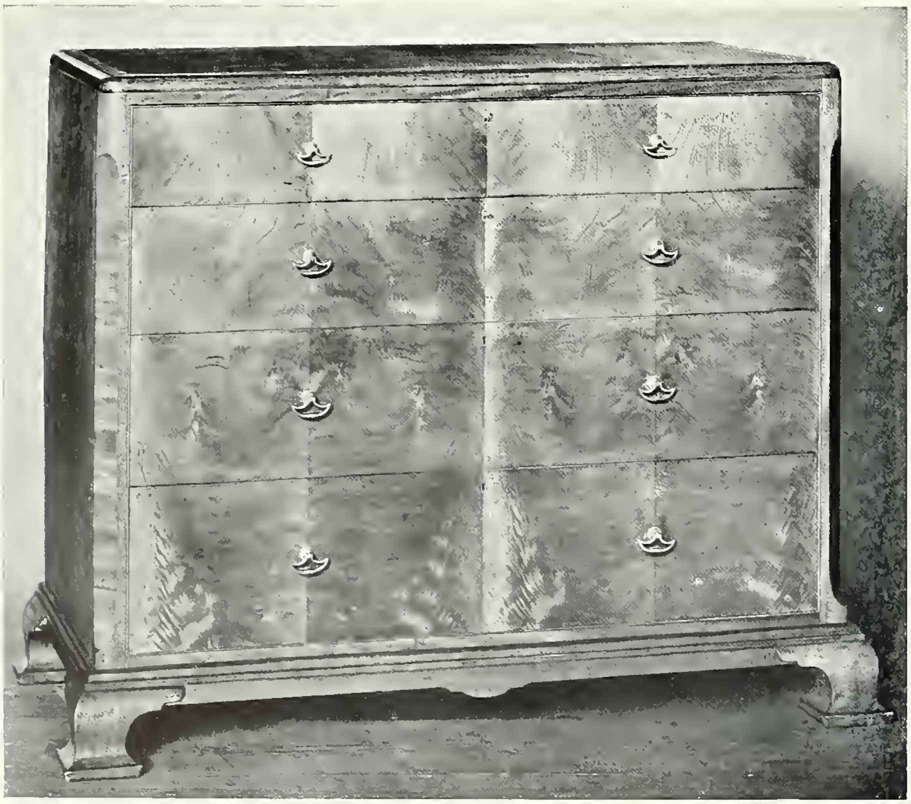
The whole piece expressive of old English traditions in oak furniture; aptly suited to its position against an oak-studded wall. Observe the pierced handles which form narrow muntins on the panelled drawer fronts



John Star

WALNUT VENEERED CHEST-OF-DRAWERS

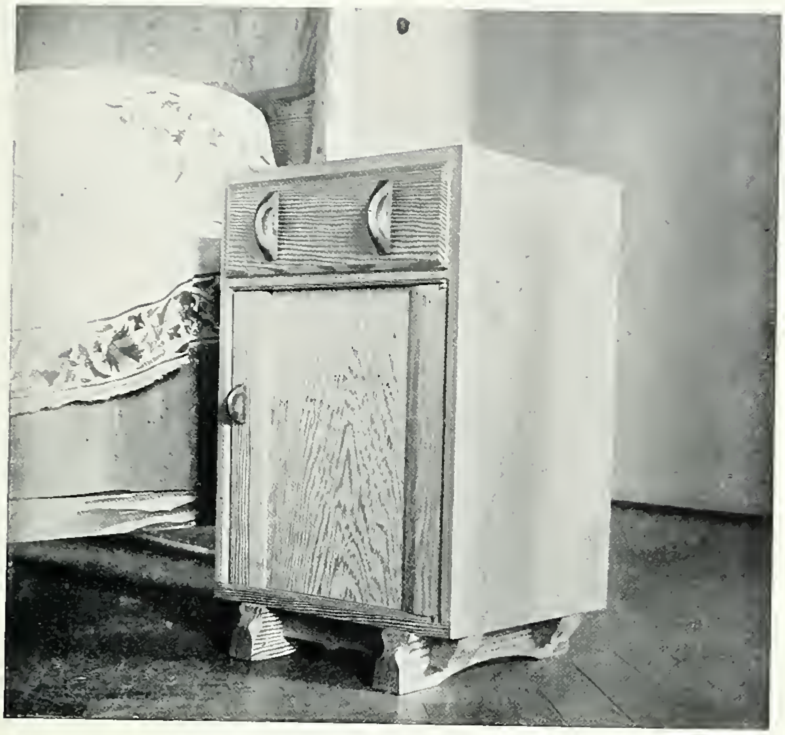
An example of a simple piece in which effect is sought by the grain of the wood used vertically. The lines of the grain are seen to pass unbroken over drawer fronts and divisions. Beneath the top is a sliding tray



W. Simpson

MAHOGANY VENEERED CHEST-OF-DRAWERS

The front treated as a single panel, with veneers of fine flame figure. Divisions between the drawers are invisible, and a cock bead borders the set. The cabriole bracket feet are based on an eighteenth-century type



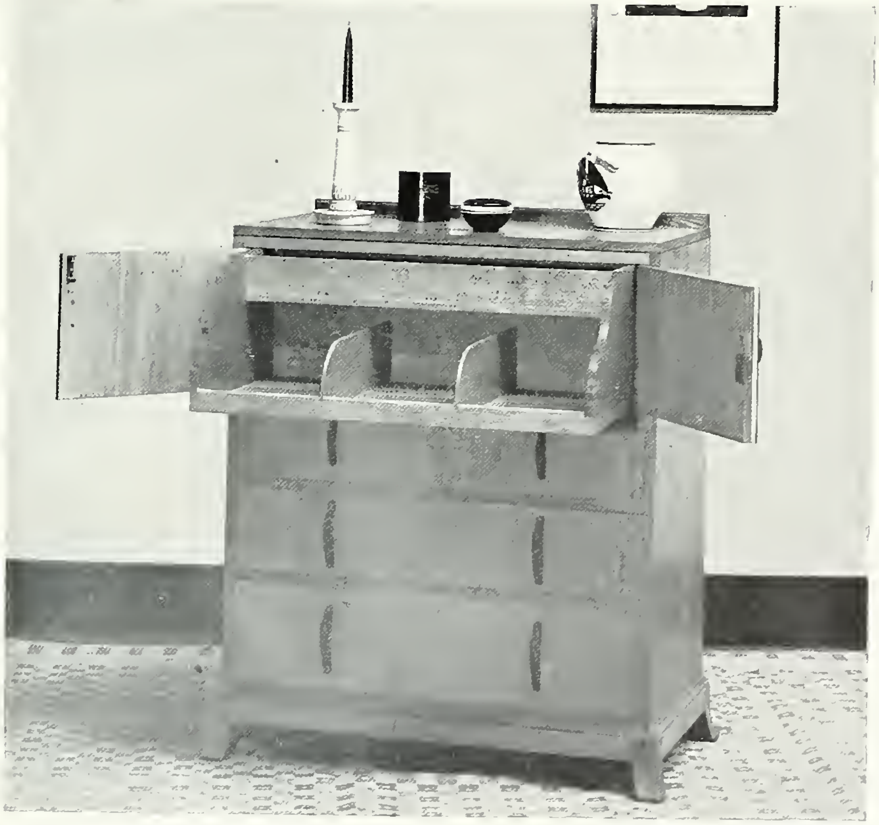
BEDSIDE CUPBOARD IN OREGON PINE

Belonging to the bed shown fully on page 81. The pleasant tone and freedom from knots render this pine very suitable for plain, inexpensive cottage furniture

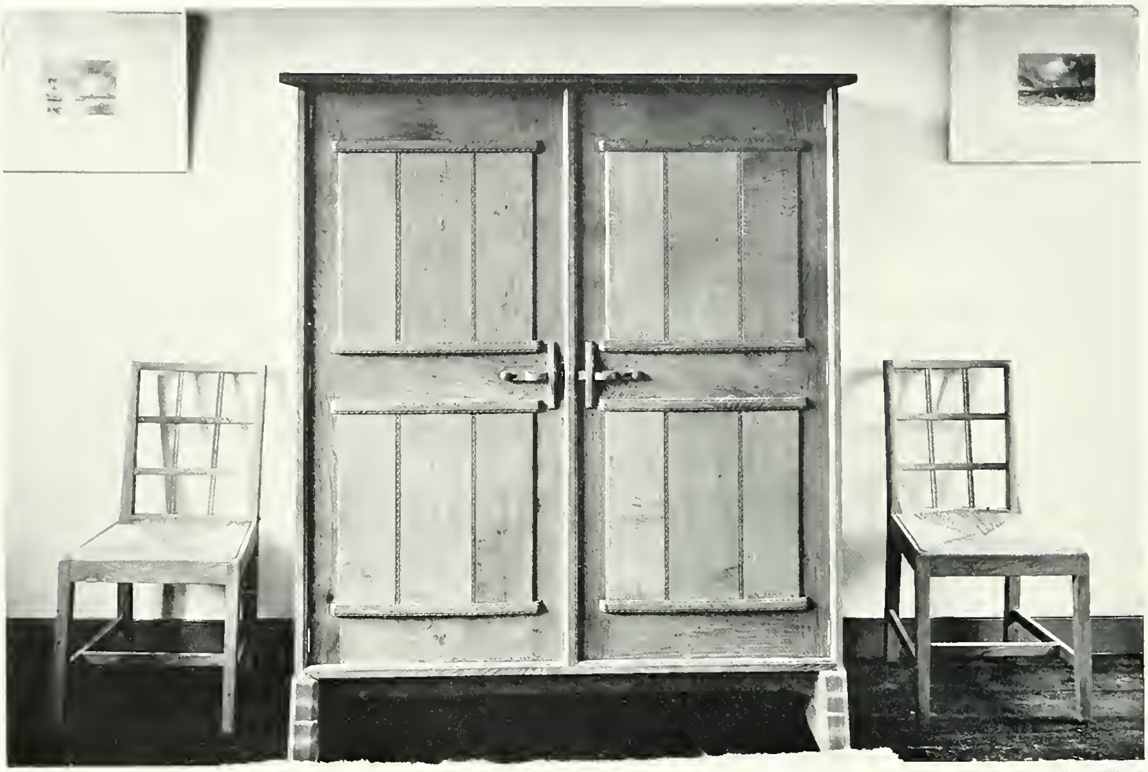
Frances Dagley

A MAN'S DRESSING-CHEST

A fitted piece specially designed for modern clothes. The doors open to disclose an open-fronted drawer fitted with tray and pockets for collars, etc. Constructed in oak, with ebony handles



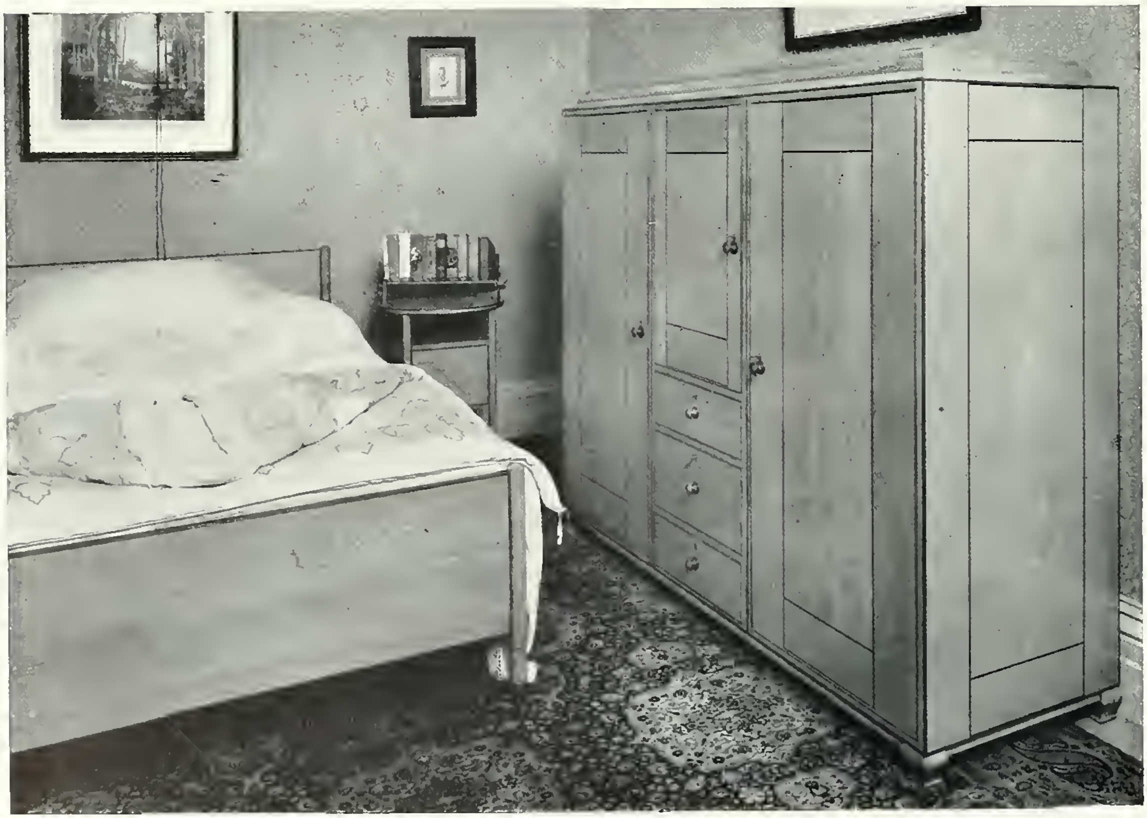
Michael Dawn



Peter Waals

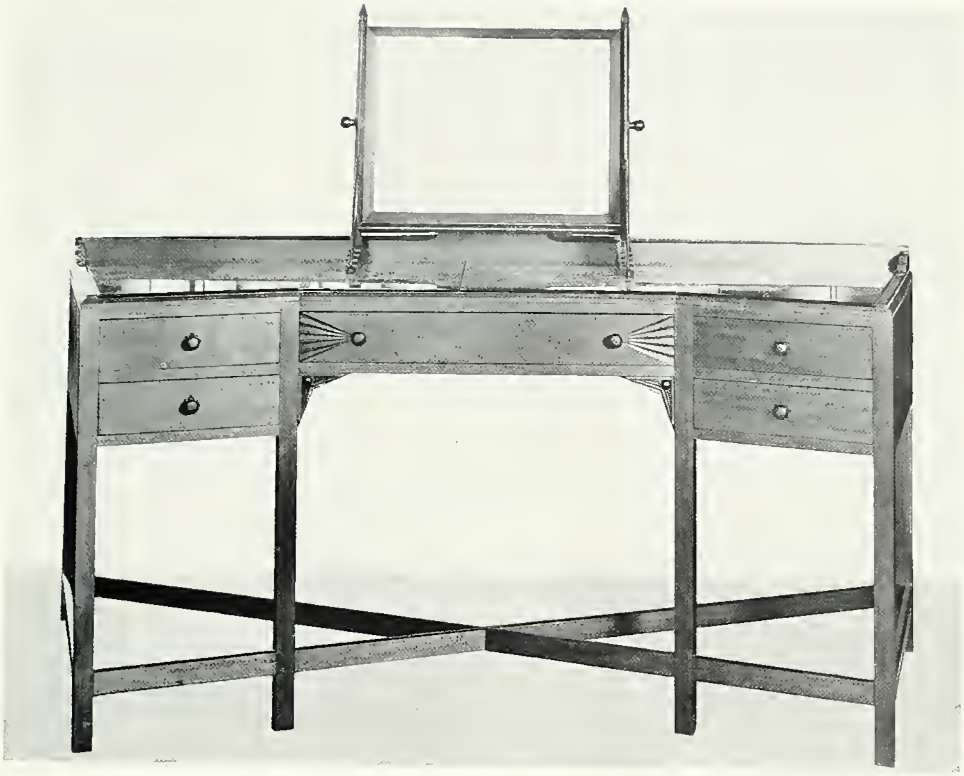
SIMPLE COTTAGE WARDROBE

Constructed of English oak, and having a pair of doors secured with wooden bolts



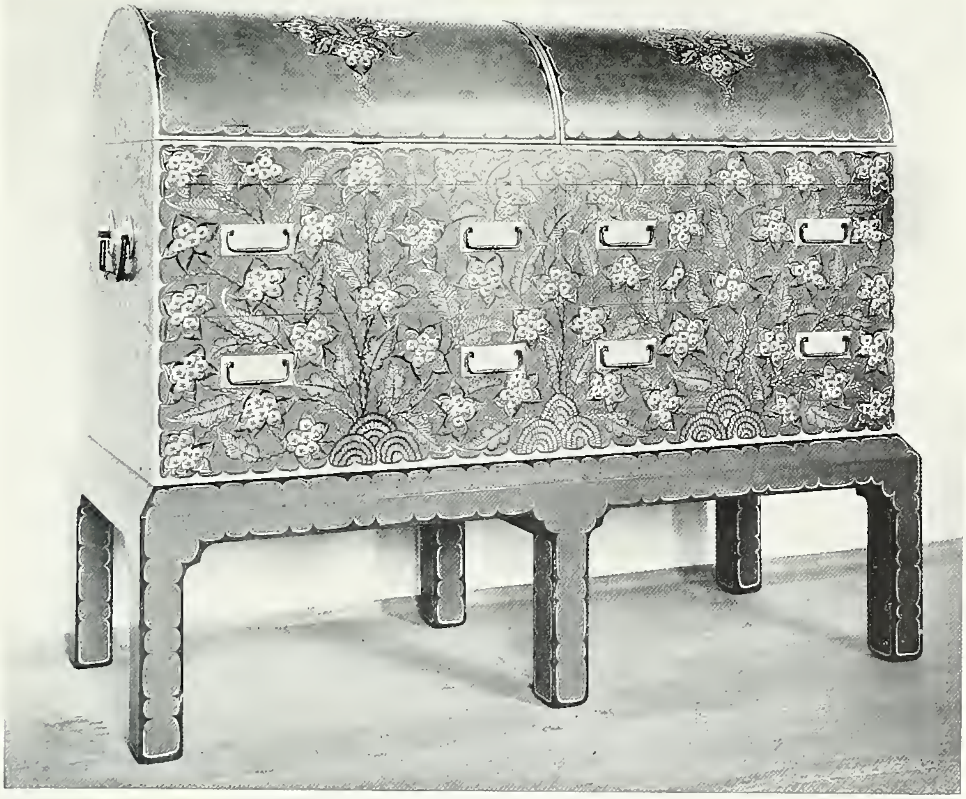
J. H. Sellers

ANOTHER OAK WARDROBE OF SIMPLE FORM, BUT IN STRONG CONTRAST TO THAT ABOVE, BOTH IN METHOD OF CONSTRUCTION AND MODE OF DESIGN



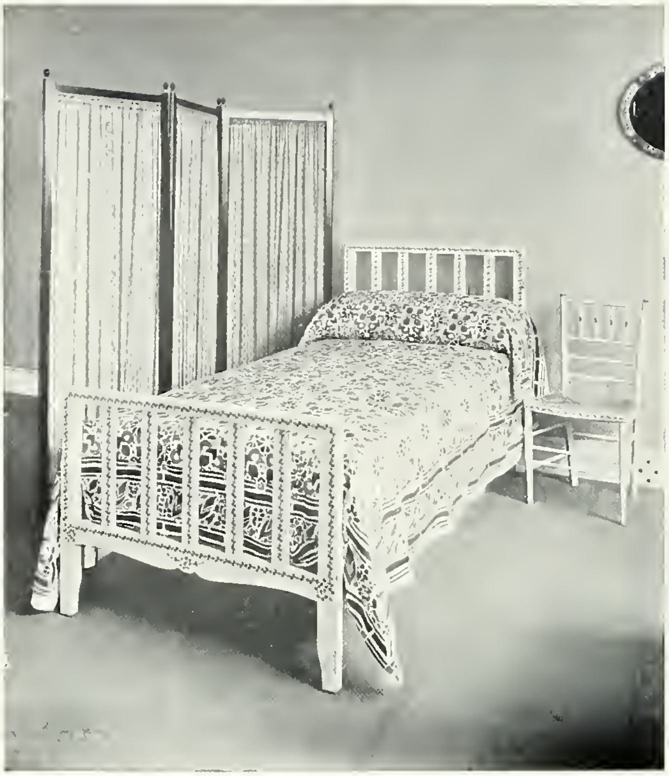
MAHOGANY DRESSING-TABLE AND MIRROR *W. F. Crittall and E. W. Beckwith*

With concave, three-sided front and continuous cross stretchers



A DECORATED WAGGON-TOPPED CHEST-OF-DRAWERS ON STAND IN CHESTNUT *Alfred Powell*

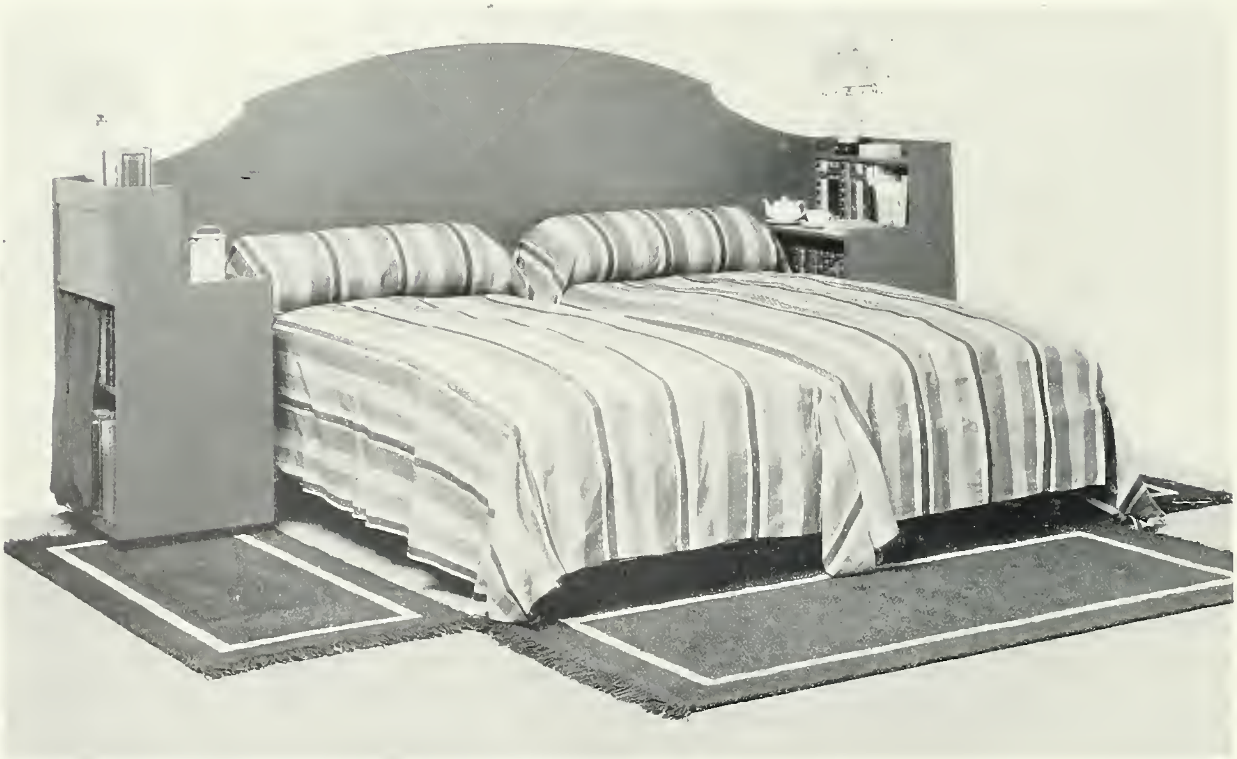
Painted decoration designed and executed by Louise Powell. Handles by F. Baldwin, blacksmith



A PAINTED BEDSTEAD

Ambrose Heal

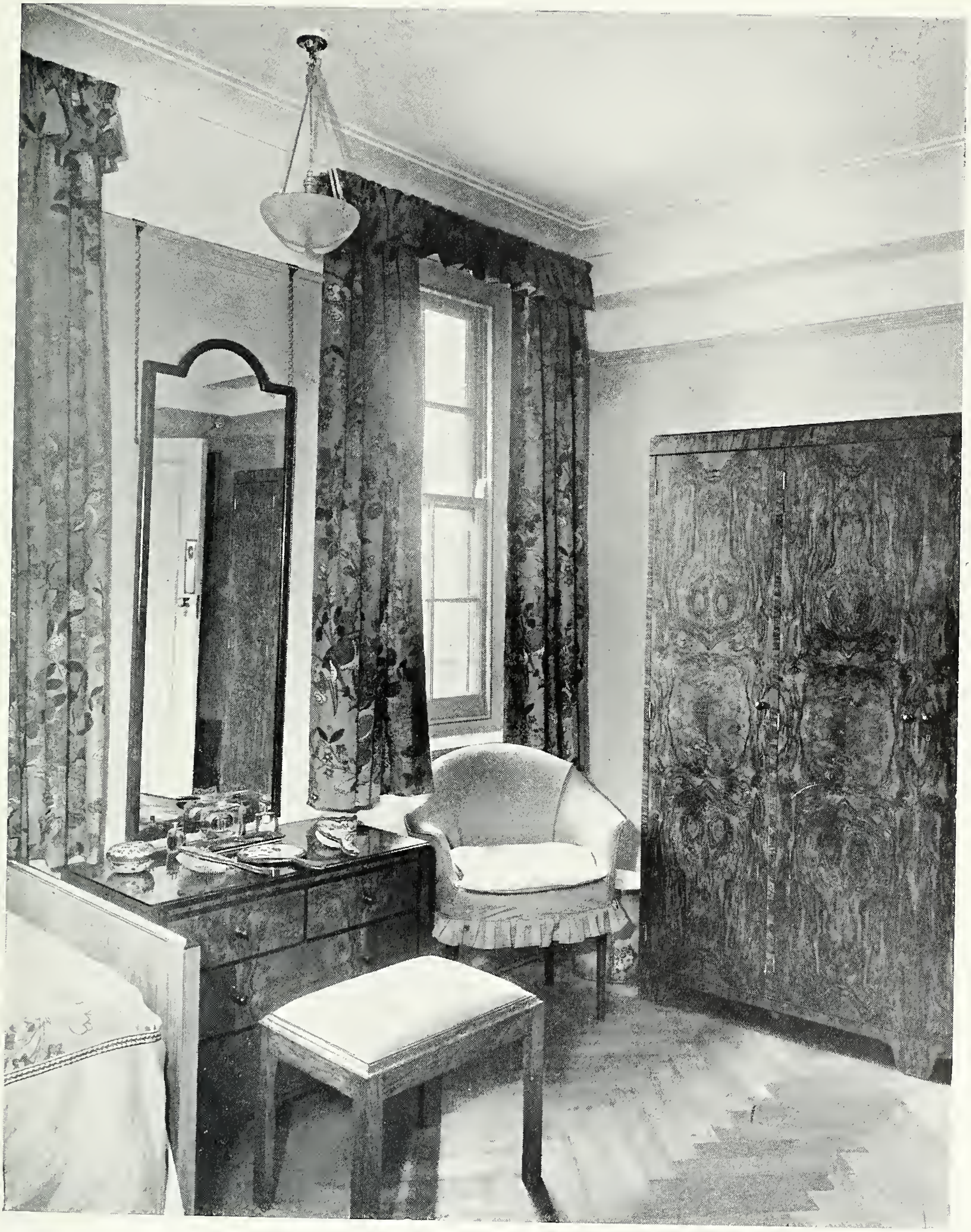
Decorated with a small floral pattern trailing along the open framing



TWIN DIVAN BEDS EMBRACED BY A PAINTED HEADBOARD

Ambrose Heal

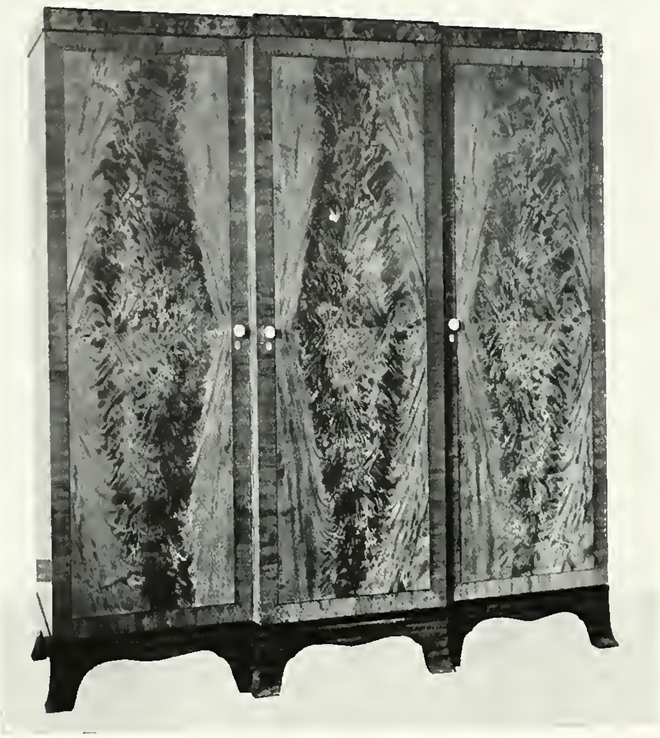
The flanking pedestals are library fitments with shelves for books



CORNER OF A SMALL BEDROOM

Showing walnut dressing-chest with mirror on wall between windows, dressing-stool, and large veneered wardrobe

John Stark



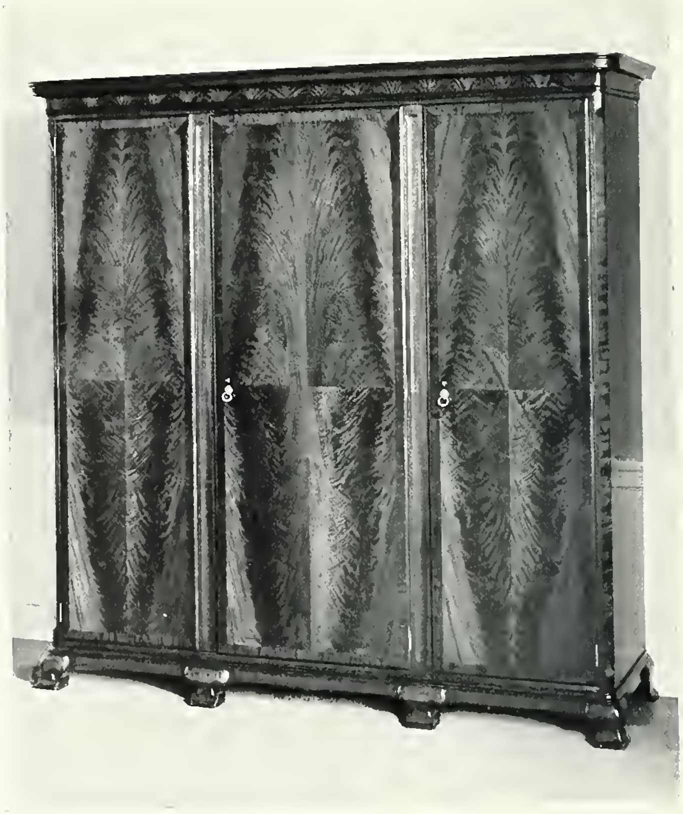
BREAK-FRONT MAHOGANY WARDROBE

Finely figured curl panels flush with cross-banded borders, separated by ebony lines. Ivory knobs. Based on old models, but moulded detail omitted

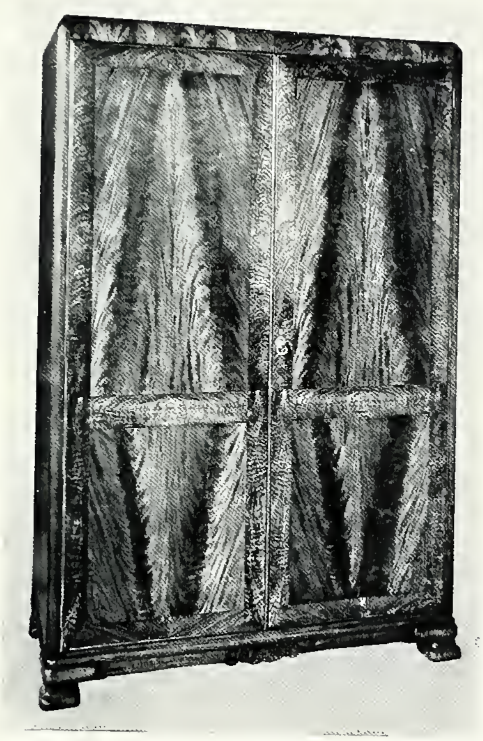
Bartholomew Fletcher

TRIPLE MAHOGANY WARDROBE

The flush doors faced with quartered veneers of fine curl figure, and with cross-banded borders. A modern version of a fine eighteenth-century type. See page 90



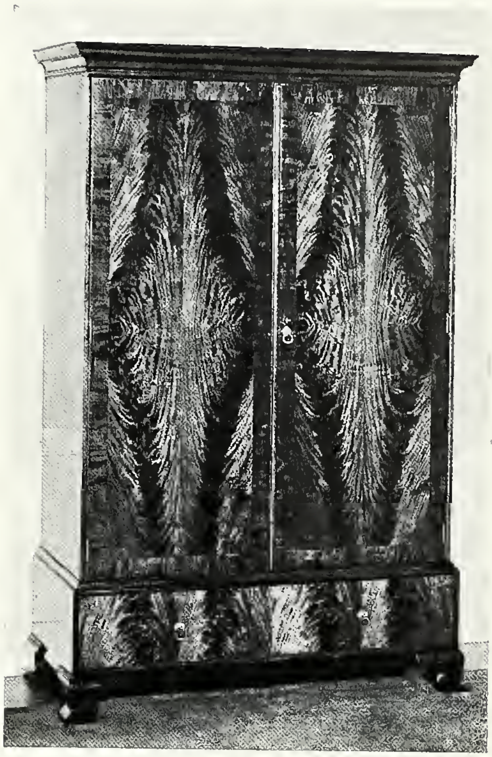
Sir Robert Lorimer



A FINELY VENEERED WARDROBE

W. Simpson

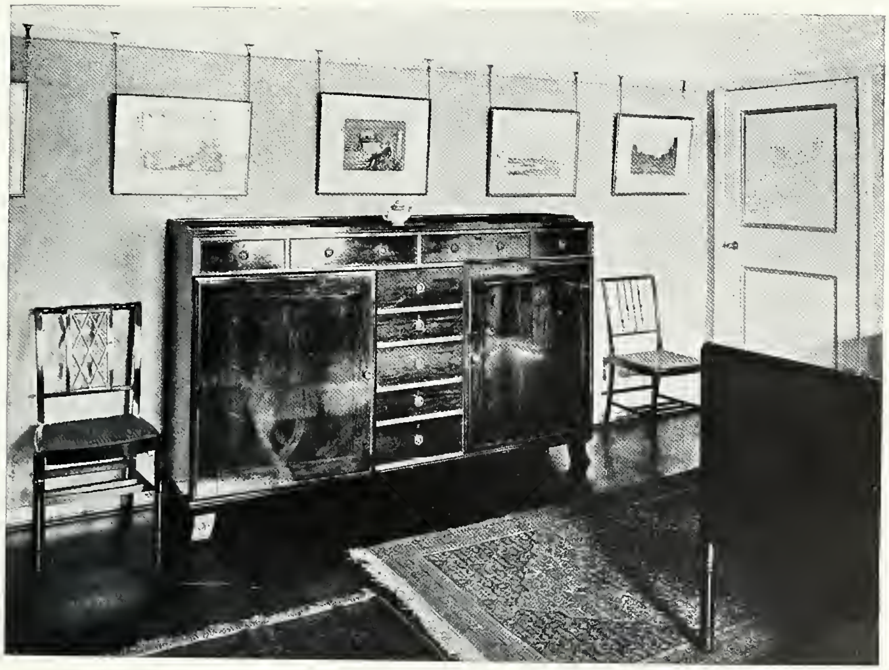
Figured mahogany with bandings of lacewood. Boldly rounded angles take the place of cornice and mouldings



ANOTHER INSTANCE OF RICH DECORATION DERIVED FROM SPECIALLY SELECTED VENEERS

Sir Robert Lorimer

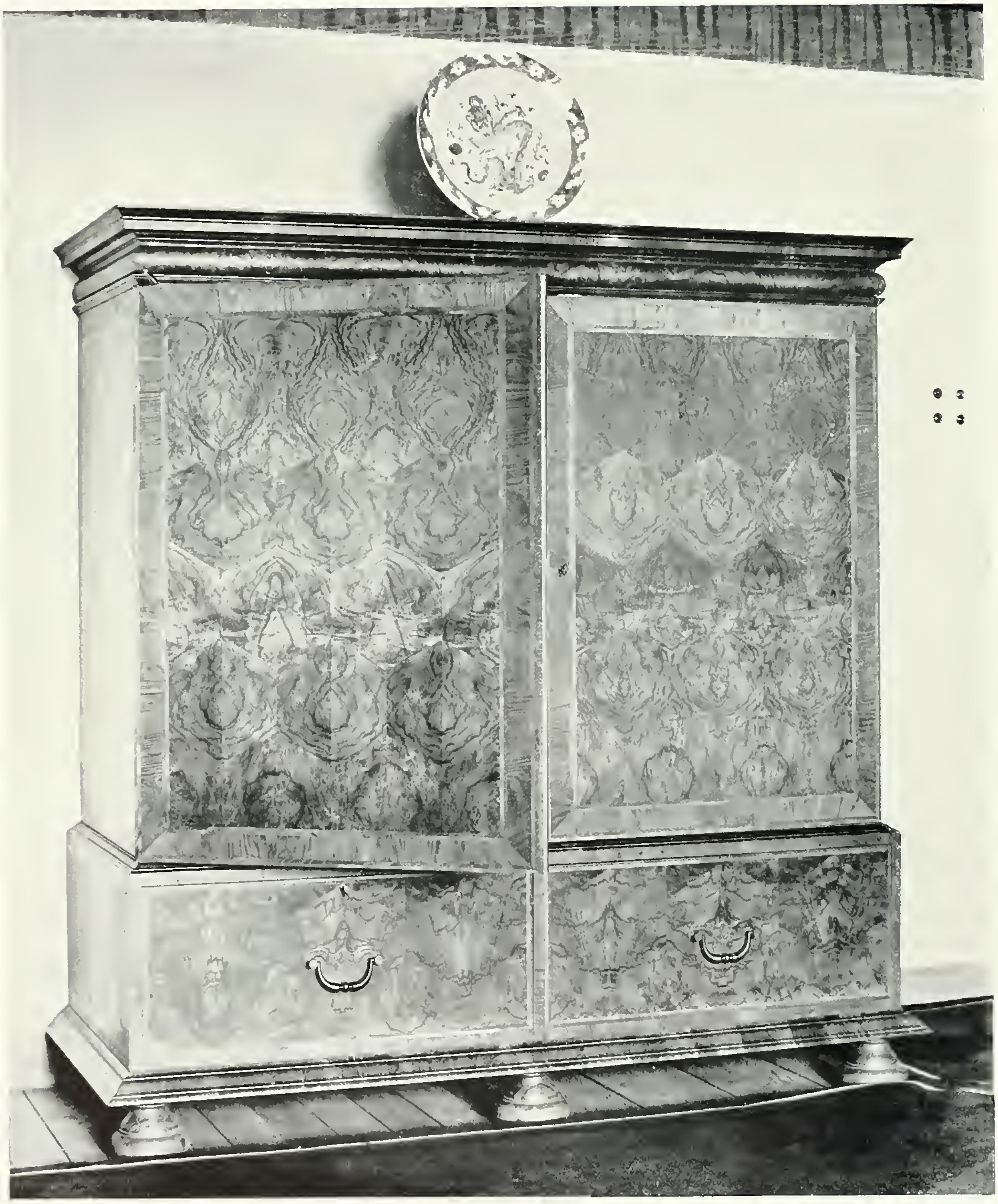
The top carcase is inset upon the lower with excellent effect



A MAN'S WARDROBE IN MAHOGANY

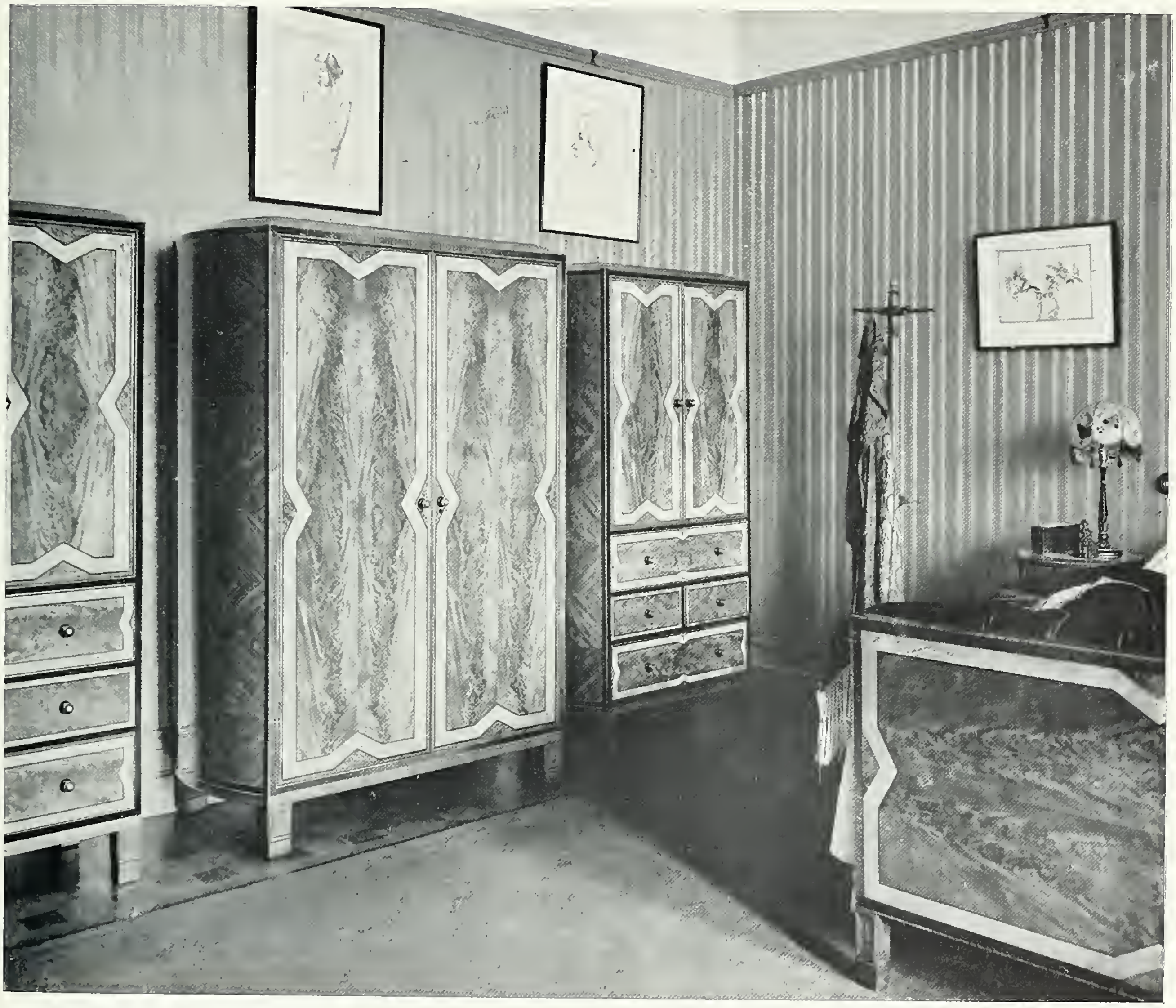
J. H. Sellers

The cupboards on either side of the central tier of drawers are fitted with sliding trays for suits



Sir Edwin Lutyens R.A.

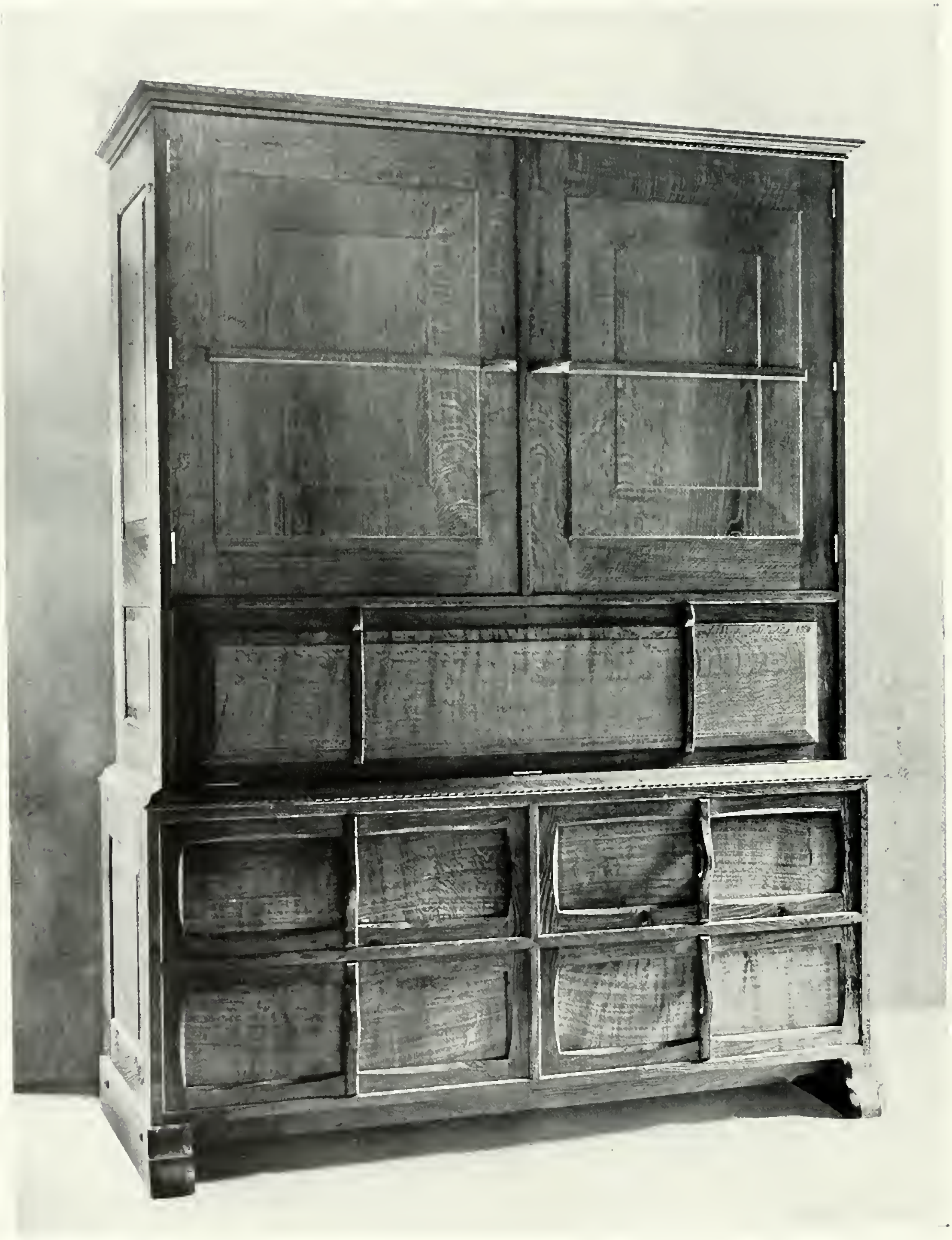
RICH WALNUT VENEERS AND BEAUTIFUL MOULDINGS
A finely proportioned wardrobe based on William and Mary traditions



GROUP OF THREE WARDROBES

J. H. Sellers

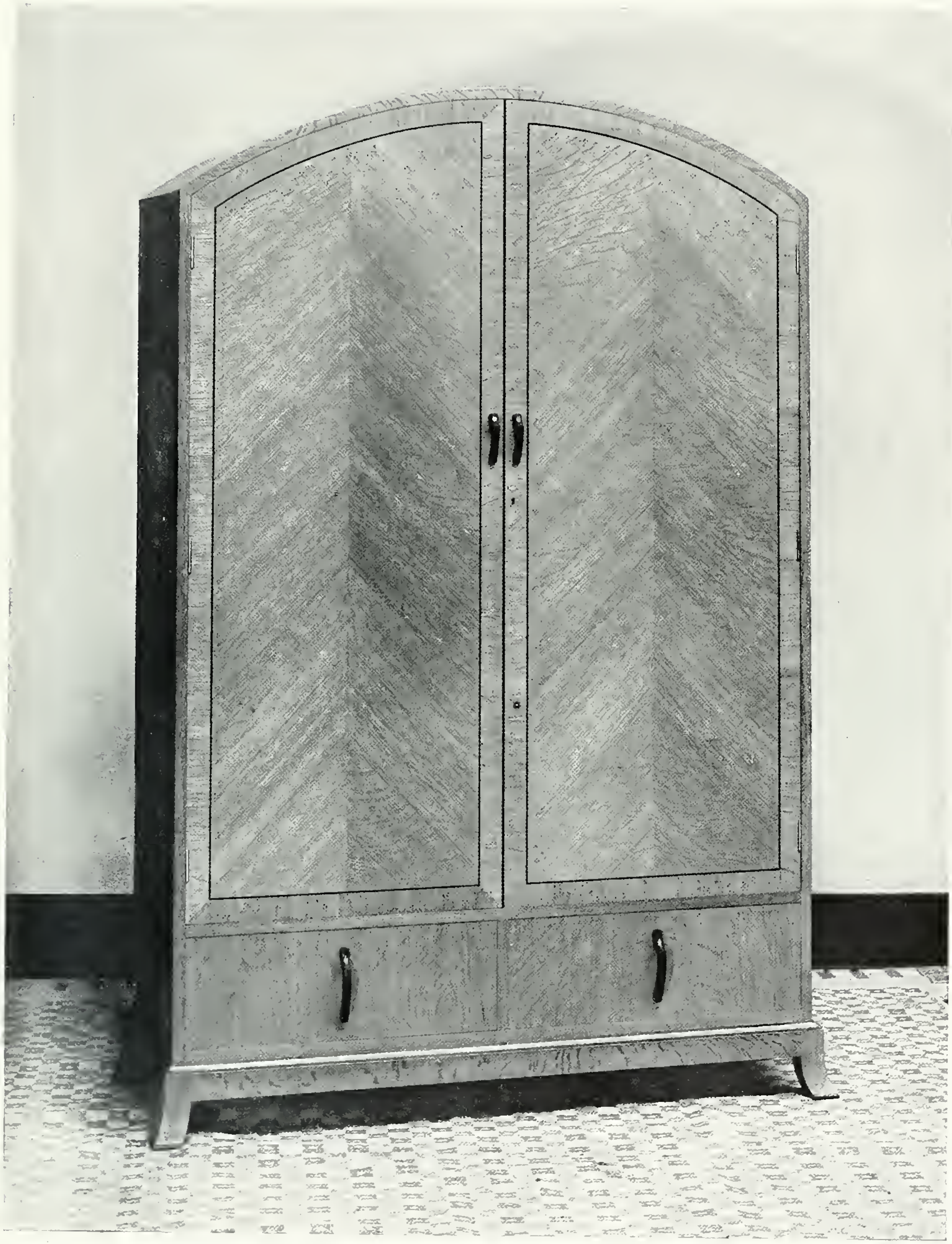
Flush fronts and bowed sides, veneered in fine Cuban curl mahogany, with wide satinwood borders and ebony lines ; bronze shoes



P. Waals

LARGE CUPBOARD IN ENGLISH OAK

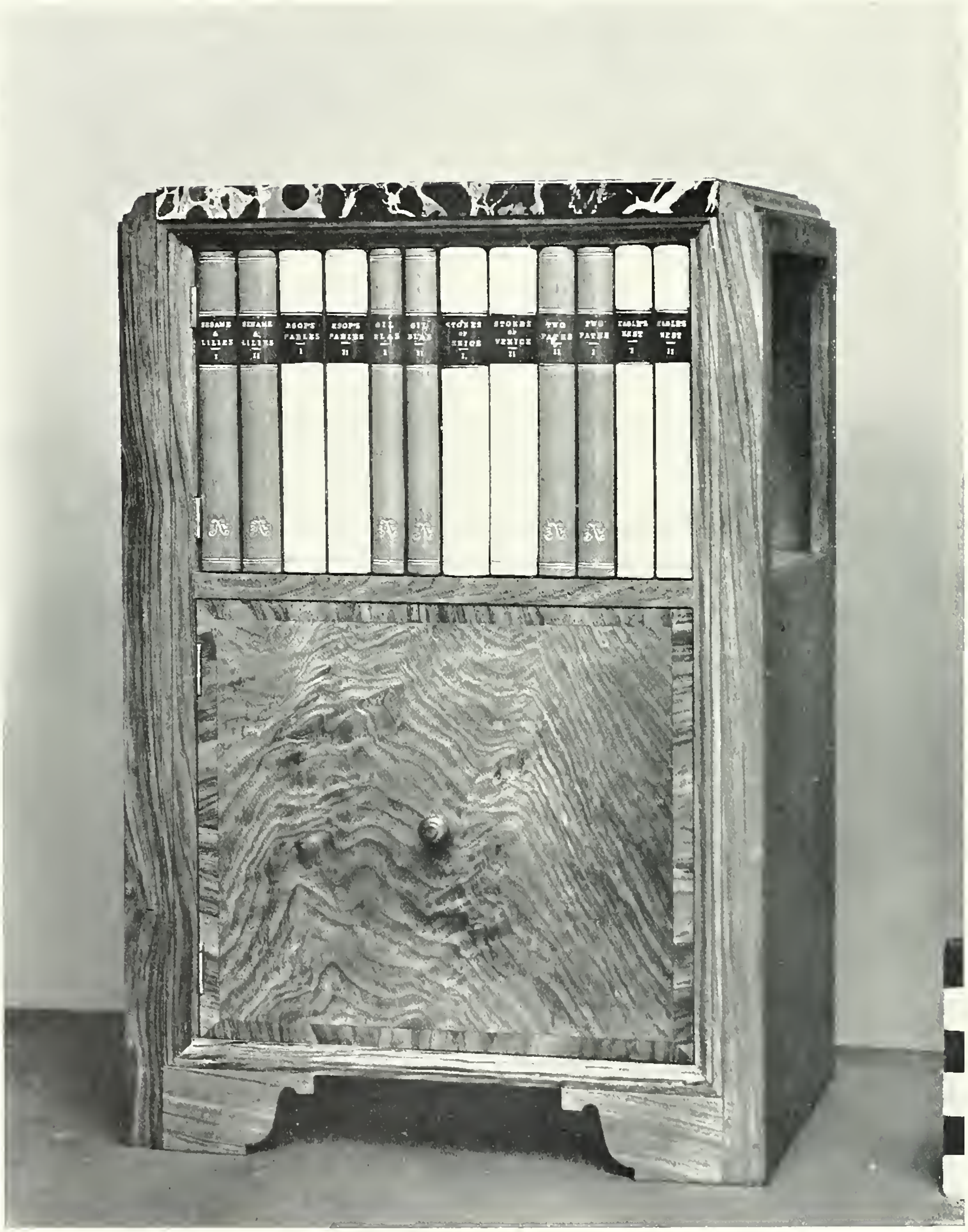
A piece of fine proportions made for the storage of blankets and sheets. The centre section has a fall-front



WARDROBE WITH SEGMENTAL HEAD

Michael Dawn

The surfaces veneered in figured oak—that on the doors being laid at 45 degrees. Lines and handles of ebony

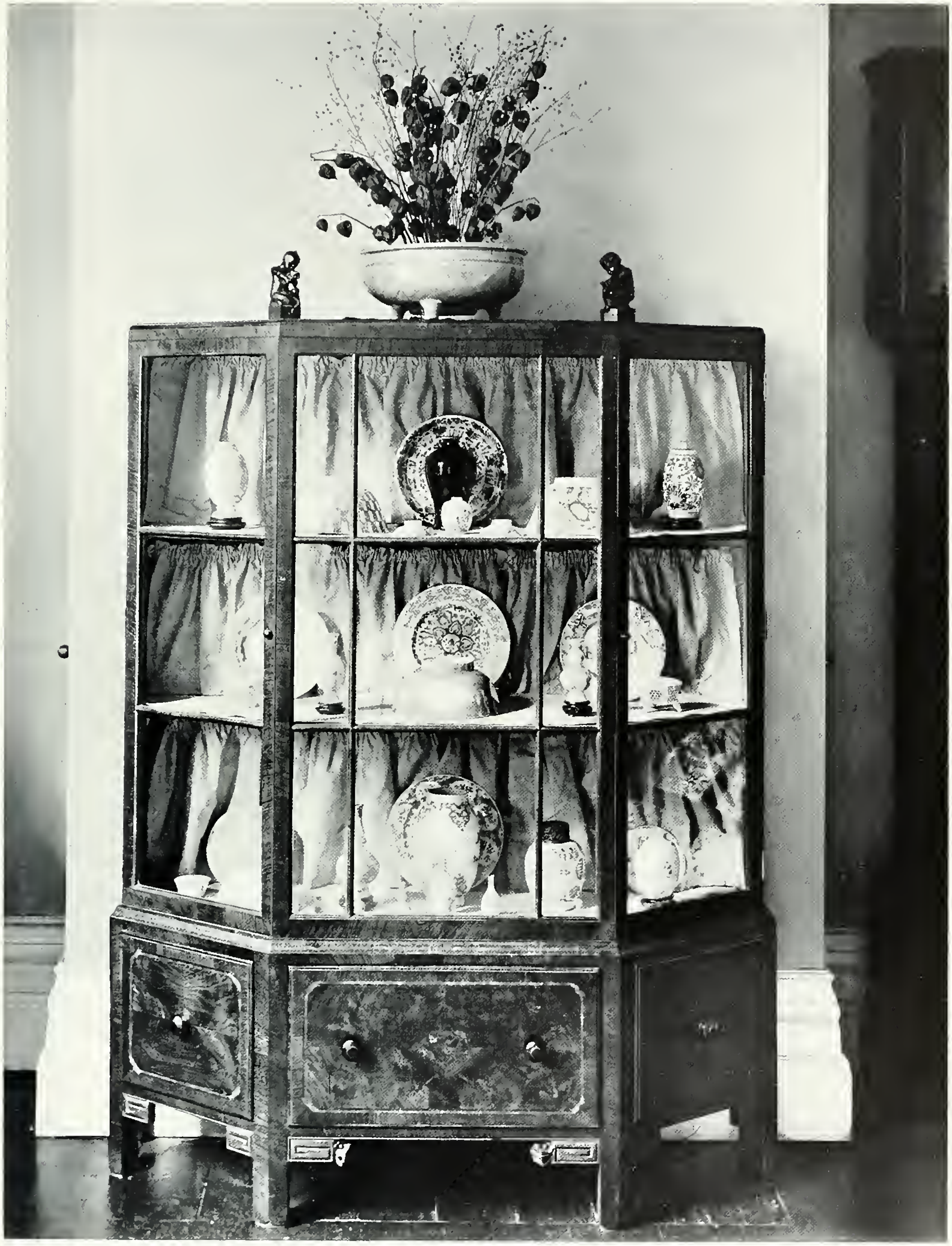

SESAME & LILIES I
SESAME & LILIES II
ESOPS FABLES I
ESOPS FABLES II
GIL BLAS I
GIL BLAS II
STONES OF VENICE I
STONES OF VENICE II
TWO PATHS II
TWO PATHS I
EAGLE'S NEST I
EAGLE'S NEST II

R. W. Symonds and Robert Lutyens

BEDSIDE CUPBOARD IN FIGURED WALNUT

Two cupboards in front, the upper one behind dummy books, and open compartment at side. Top of black and gold marble

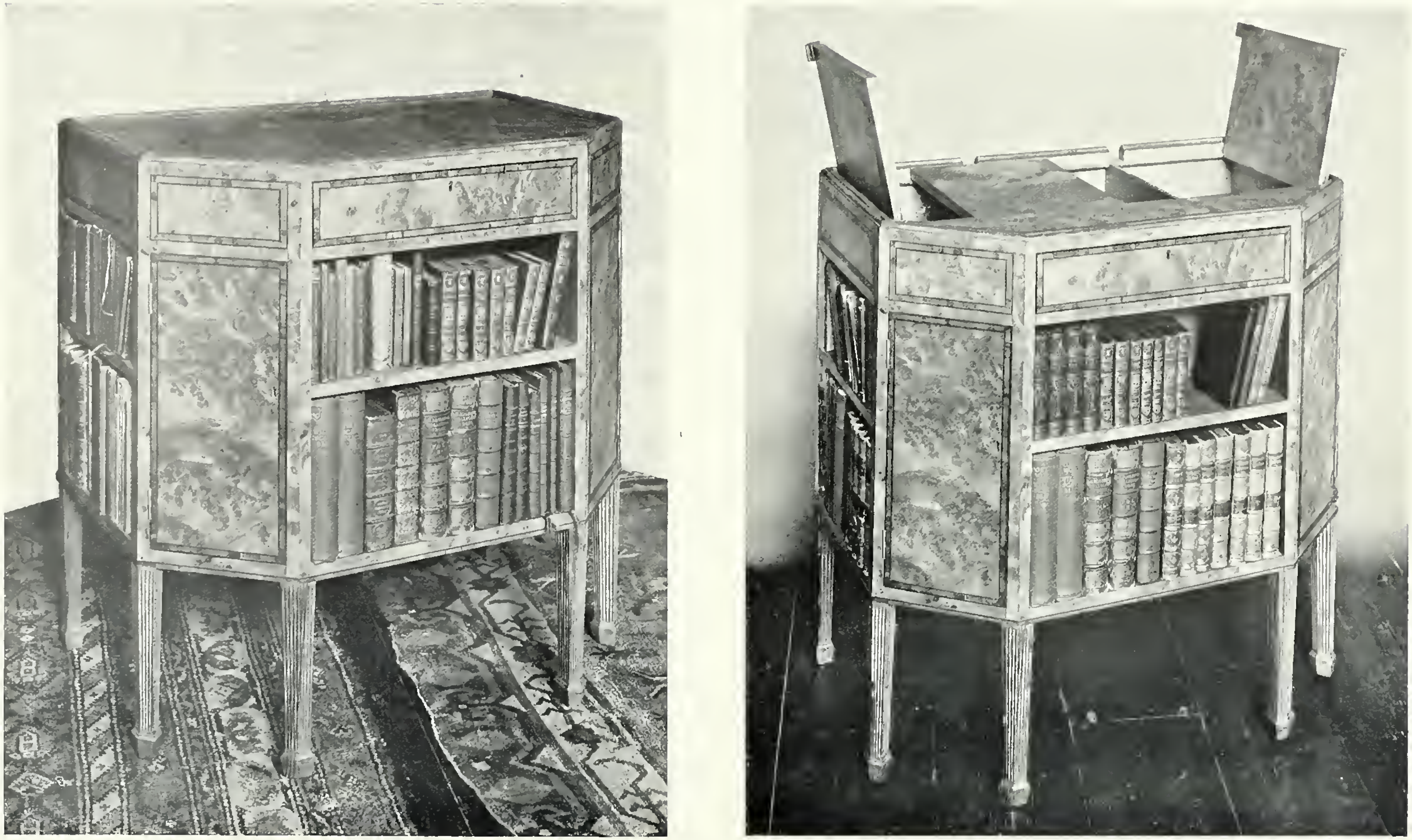
Cabinets



SPLAY-FRONT CHINA CABINET VENEERED IN WALNUT

W. F. Crittall and E. W. Beckwith

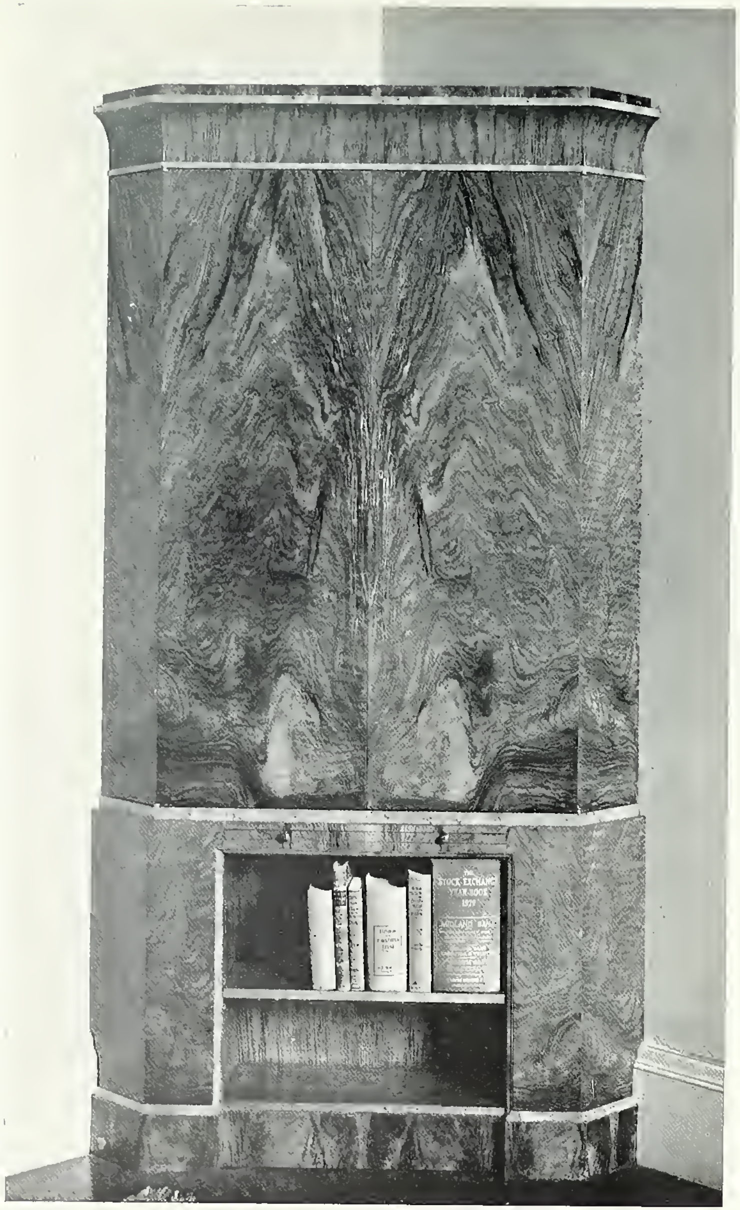
The upper part glazed, the lower fitted with drawers. The framing is cross-banded and mouldings are formed cross-grain. There is no central bar to obstruct the view of the most important pieces. Added interest is given by the Chinese motifs carved at the base



R. W. Symonds and Robert Lutyens

WALNUT BOOKCASE TABLE, CLOSED AND OPEN

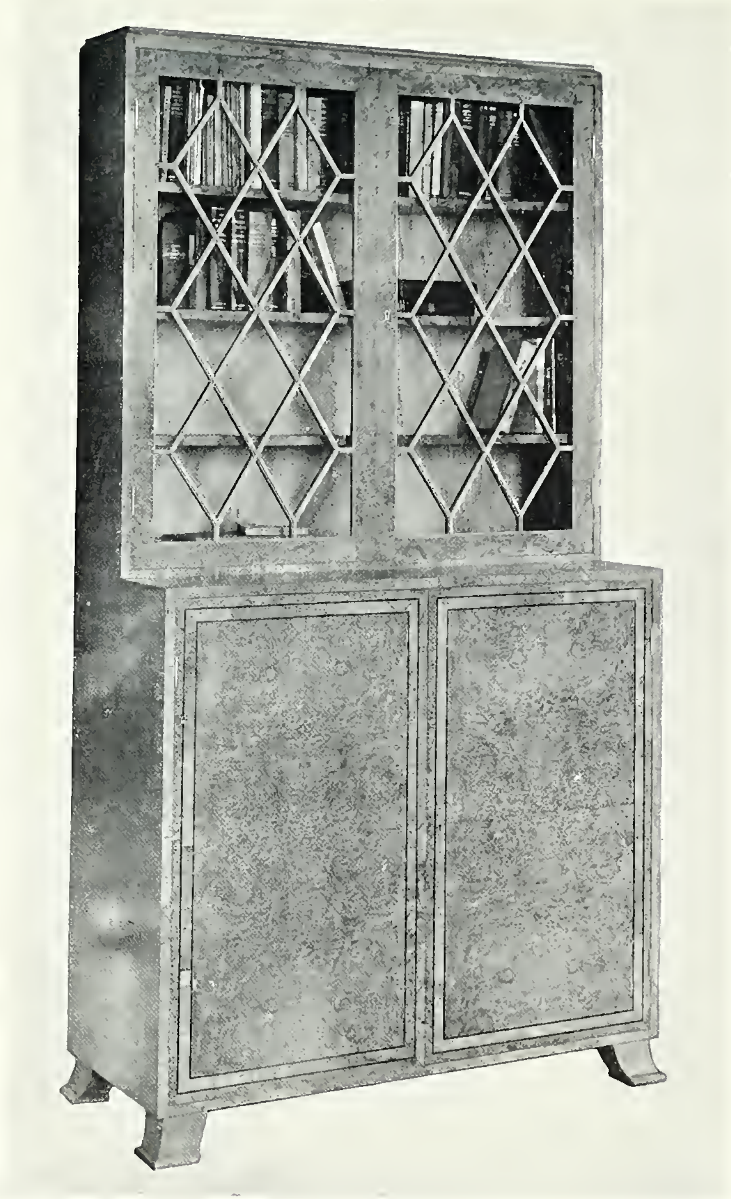
Having cupboards in the splayed angles. The sunk top has two lifting portions, disclosing a well for papers, etc. The surfaces are flush panelled with cross-banded borders



R. W. Symonds and Robert Lutyens

TALL CORNER CUPBOARD FOR AN OFFICE

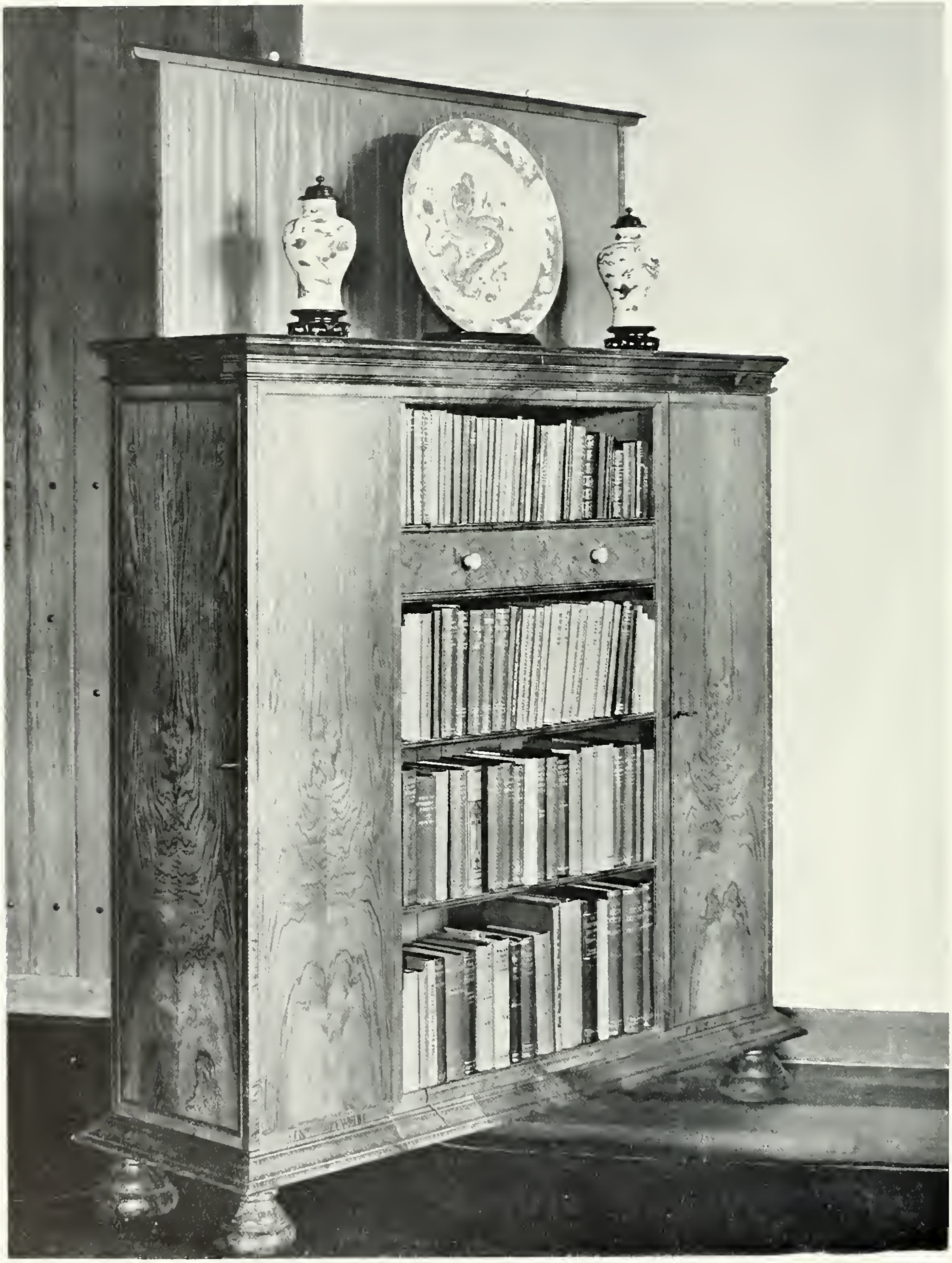
Skilfully designed to be in scale with its surroundings. (See page 62.) The surfaces are veneered in walnut, with bandings of yew



John Stark

BOOKCASE WITH DIAMOND BARWORK TO UPPER DOORS

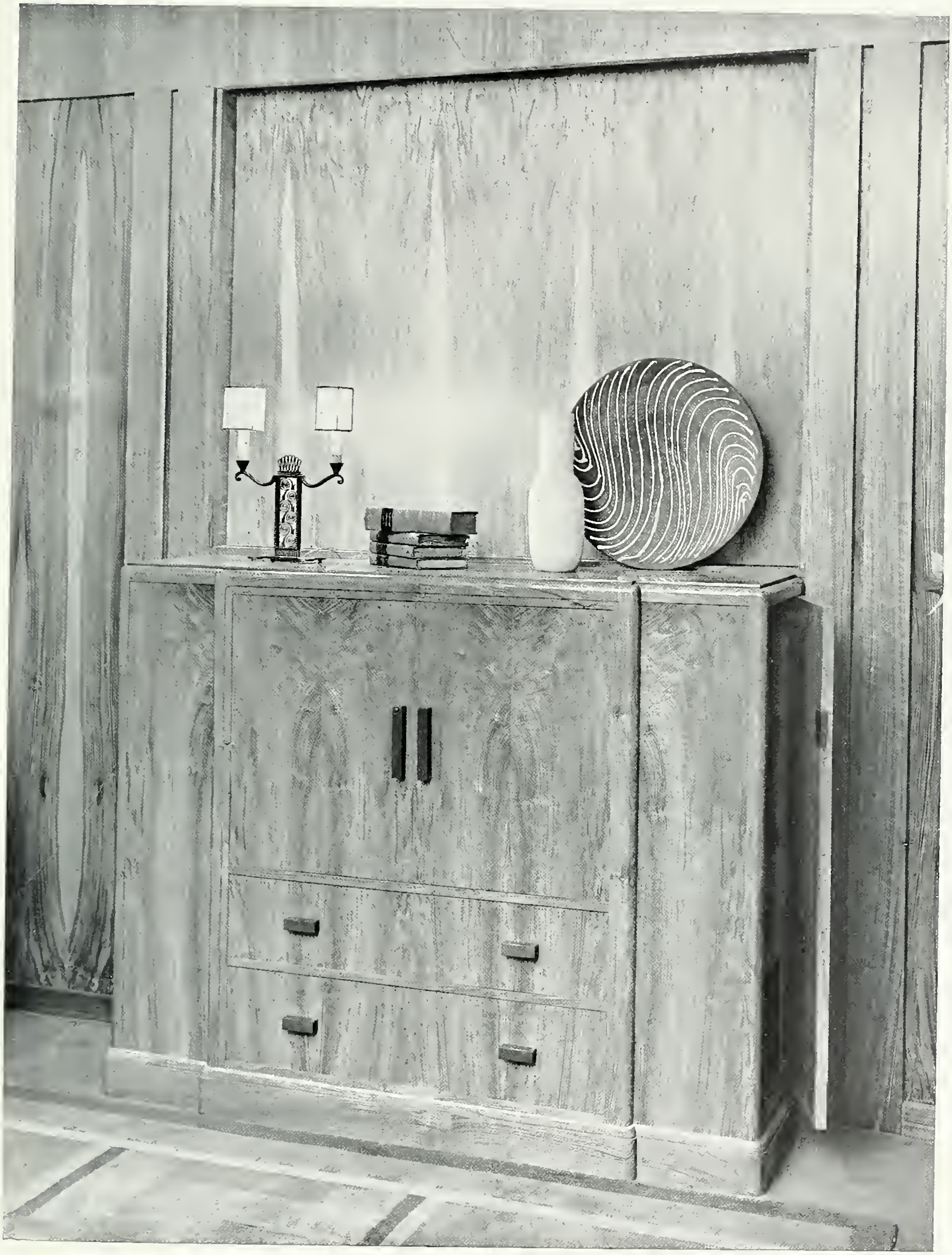
Surfaces veneered in cherry burr with ebony line inlay



Sir Edwin Lutyens, R.A.

WALNUT VENEERED BOOKCASE

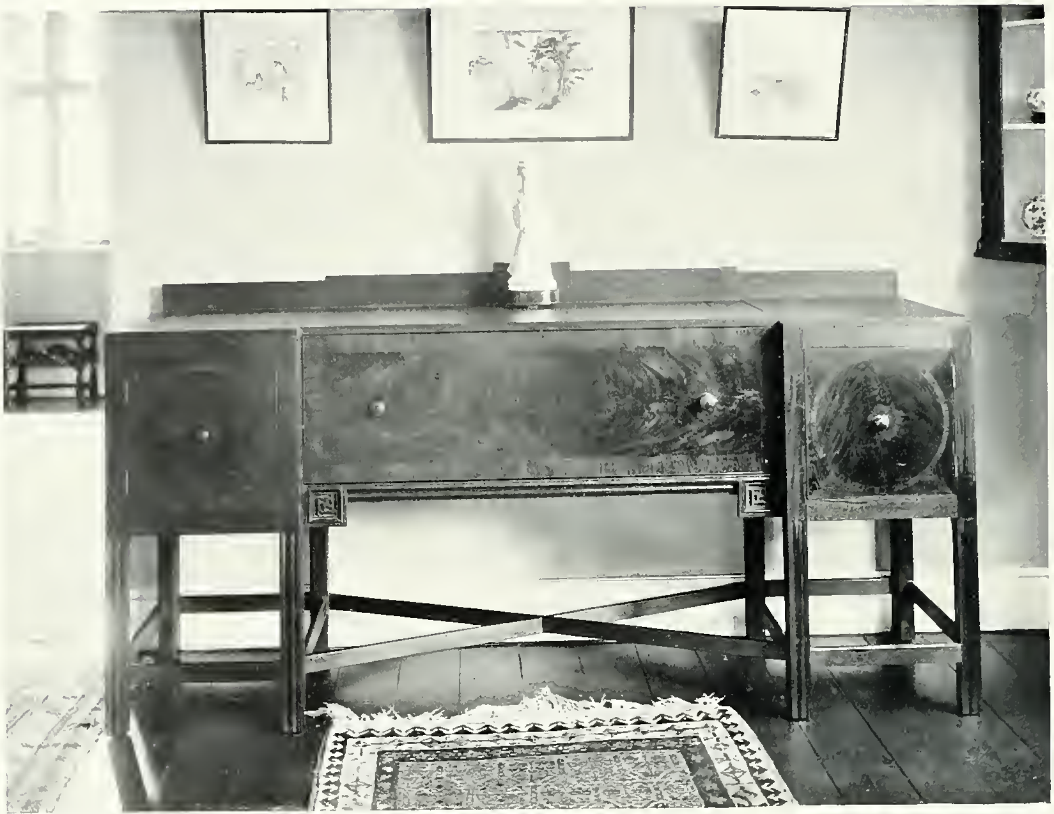
The centre part has open shelves with flanking panels containing cupboards. Observe the beautifully profiled cross-grain mouldings and the silk background to the china



A LIBRARY CABINET

S. Chermayeff

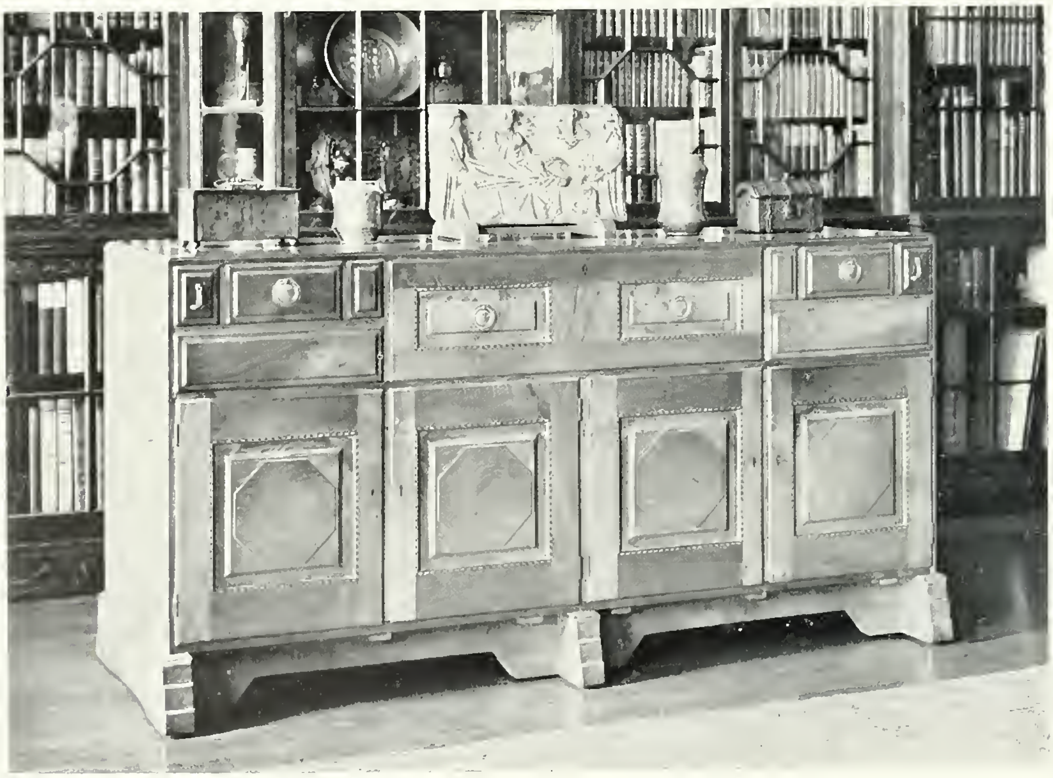
This forms part of the equipment of the walnut library shown on pages 59 *and* 60. *It is designed to accommodate smoking requisites, spirits, etc. Angles are rounded and panels flush. Handles are in bronze with spring catch to doors. An example of Continental influence on modern English furniture*



W. F. Crittall and E. W. Beckwith

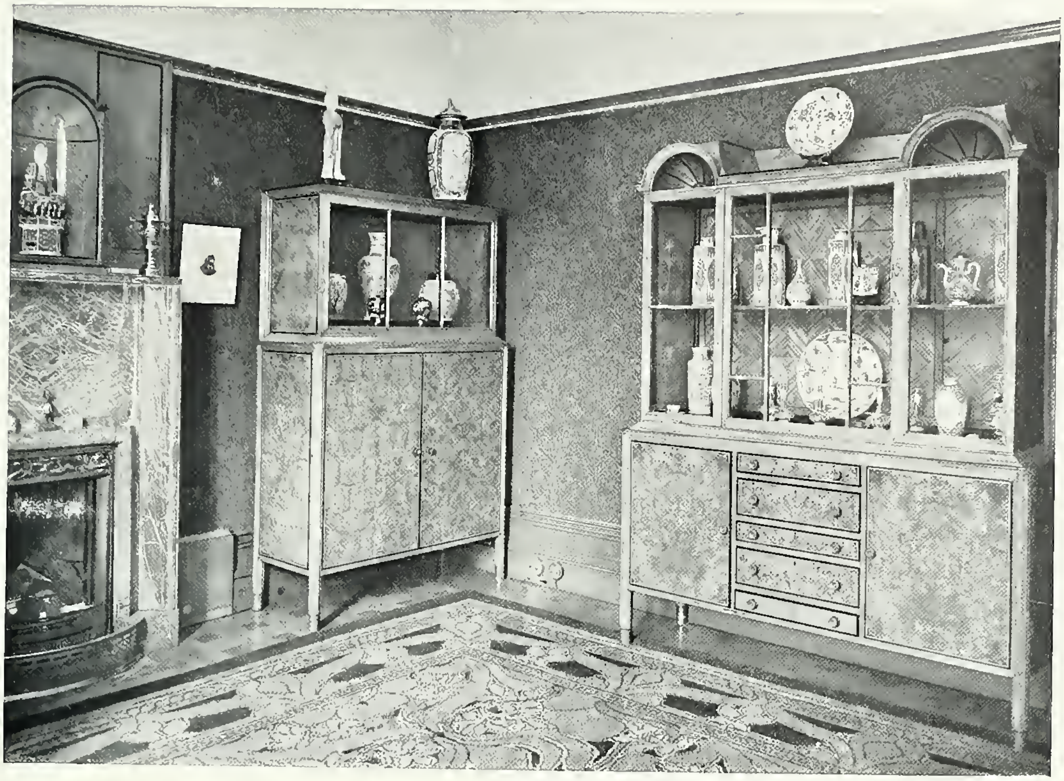
COMBINED GRAMOPHONE AND WIRELESS CABINET

The centre part, with fall-down front, contains the records. Mahogany with veneered panels, ebony handles



THE WORK-DESK OF SIDNEY BARNSLEY

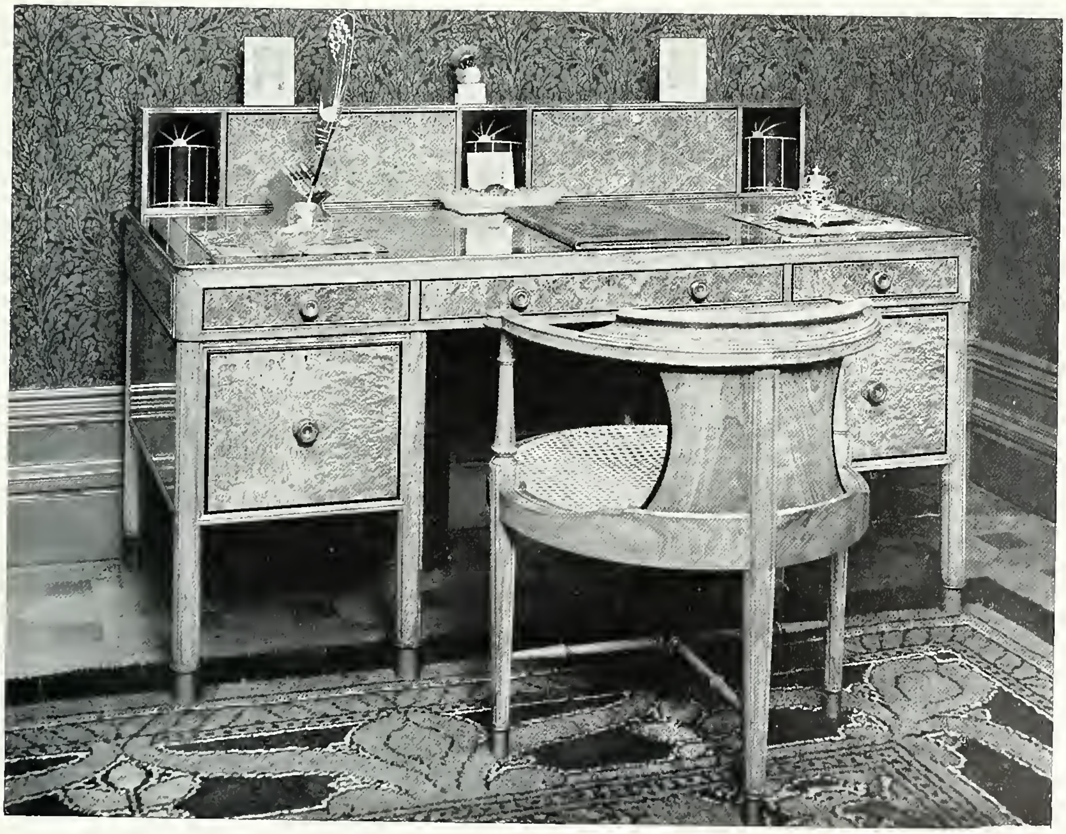
Designed and made by the late owner, with centre draw-out escritoire, and cupboards containing sliding trays for plans. Made of English walnut, it is typical of this craftsman's style



J. H. Sellers

DISPLAY CABINETS DESIGNED FOR CHINA, ETC.

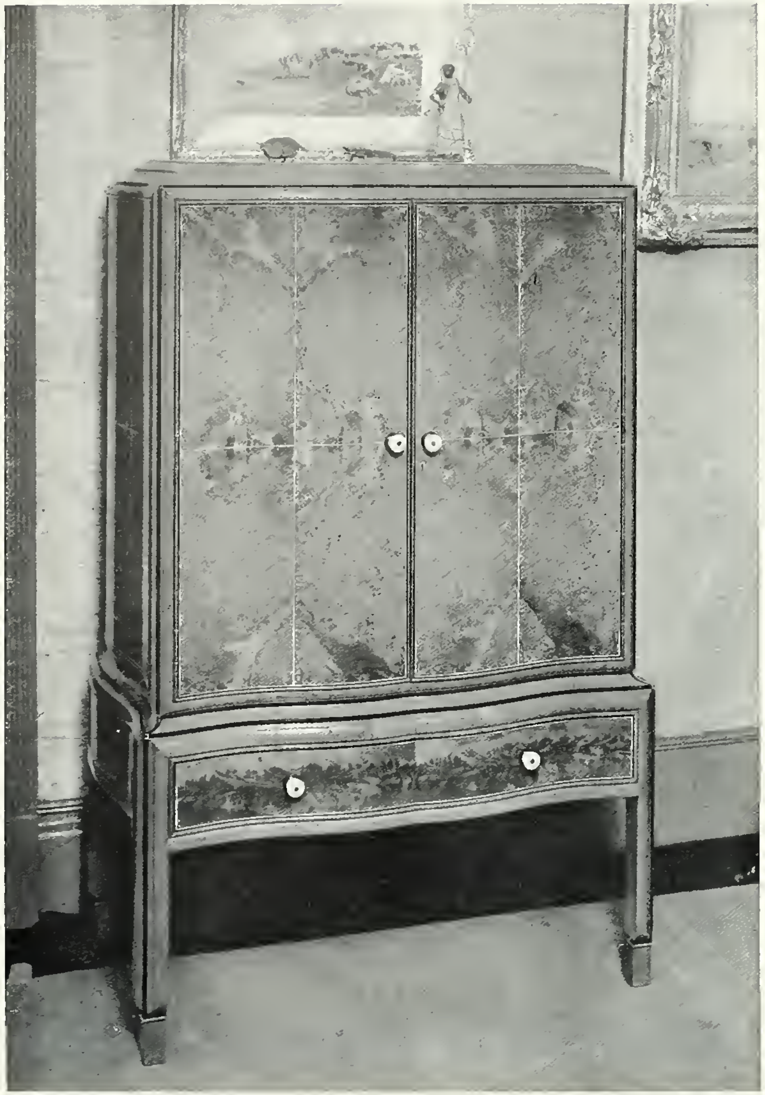
The framing of walnut, with panels veneered in burr elm ; bronze handles and shoes



J. H. Sellers

A WRITING-DESK WITH ARMCHAIR

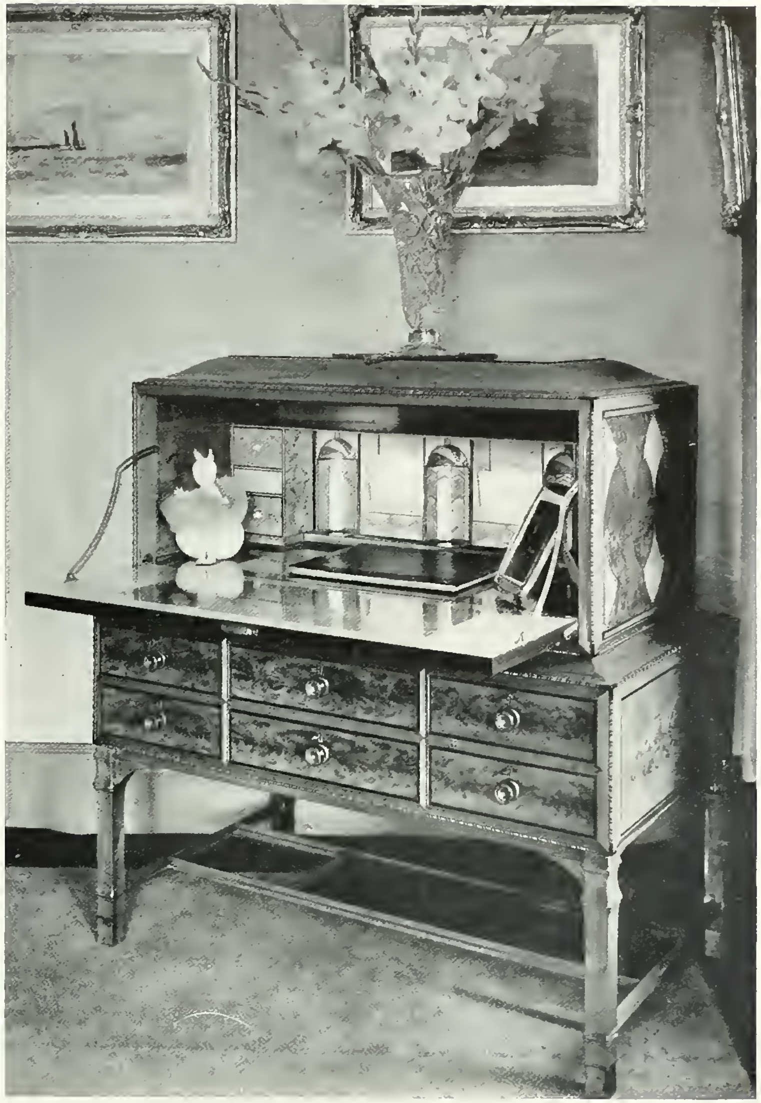
In the same room and en suite *with the above cabinets. Note the little niches of unpolished ebony with sycamore lines*



MUSIC-CABINET ON STAND

J. H. Sellers

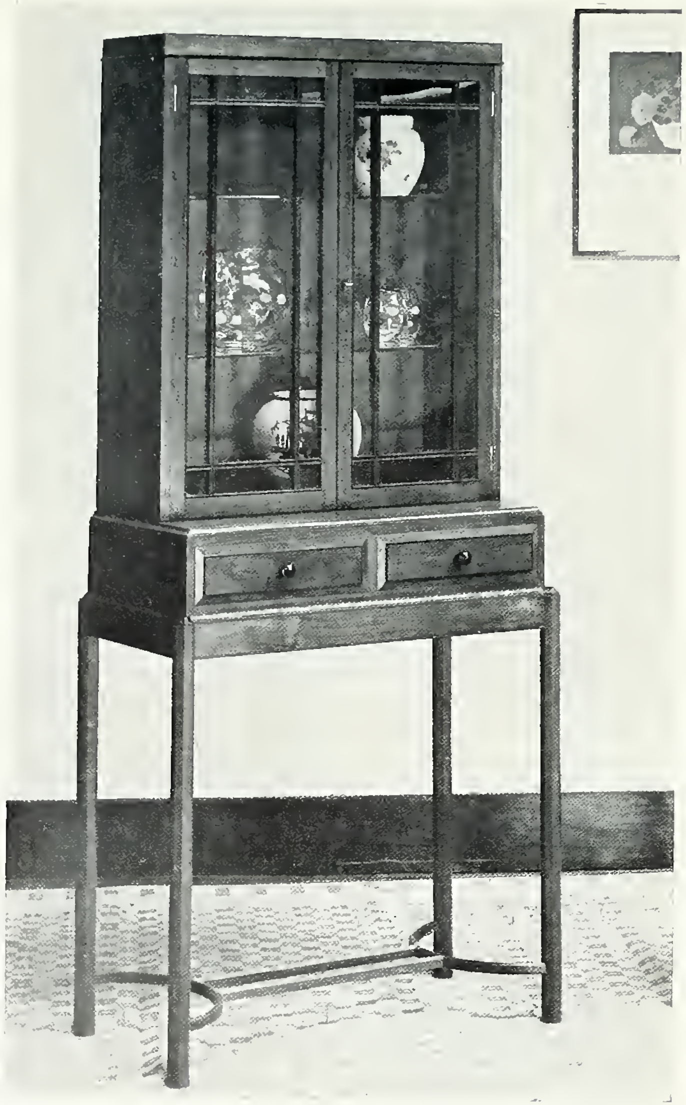
Constructed of Cuban mahogany veneered with Cuban curl on the drawer, and quarter panels of amboyna on the doors. Observe the shaping of front and sides and the receding mouldings to top. Lines and angles in ebony



FALL-FRONT WRITING-CABINET ON STAND, WITH DRAWERS

J. H. Sellers

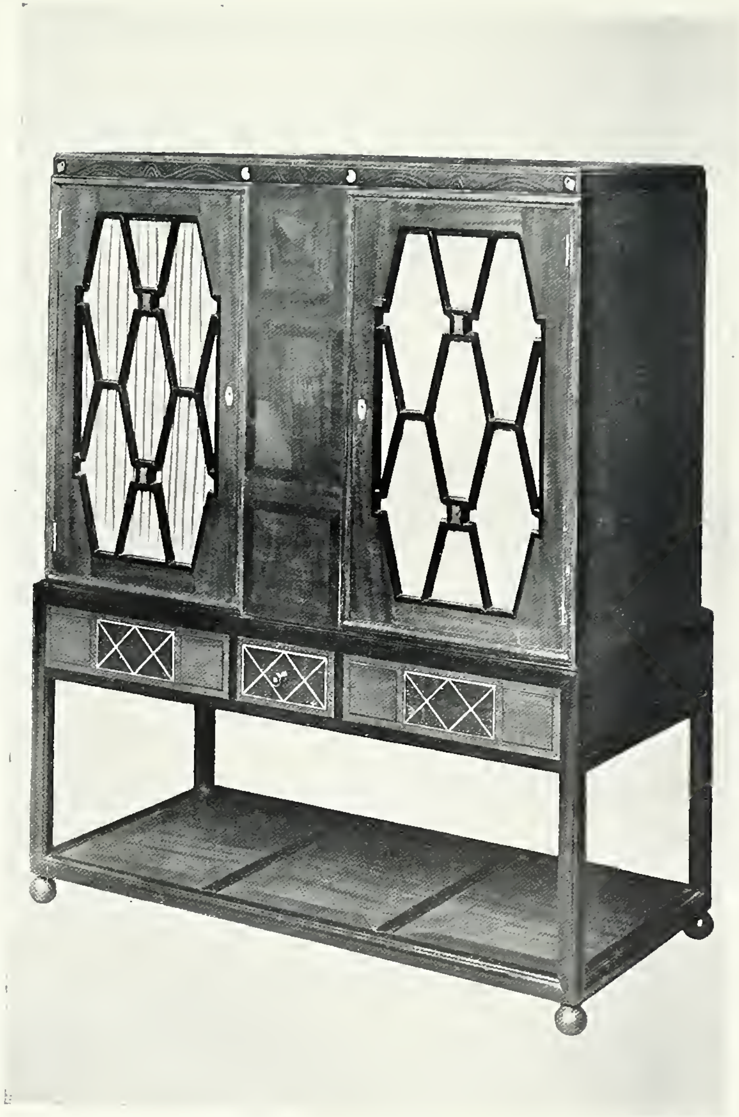
Cuban mahogany and curl veneers. The interior beautifully fitted with drawers and niches veneered with burr ash, sycamore, ebony and mother-of-pearl



Michael Dawn

SMALL MAHOGANY CABINET ON STAND

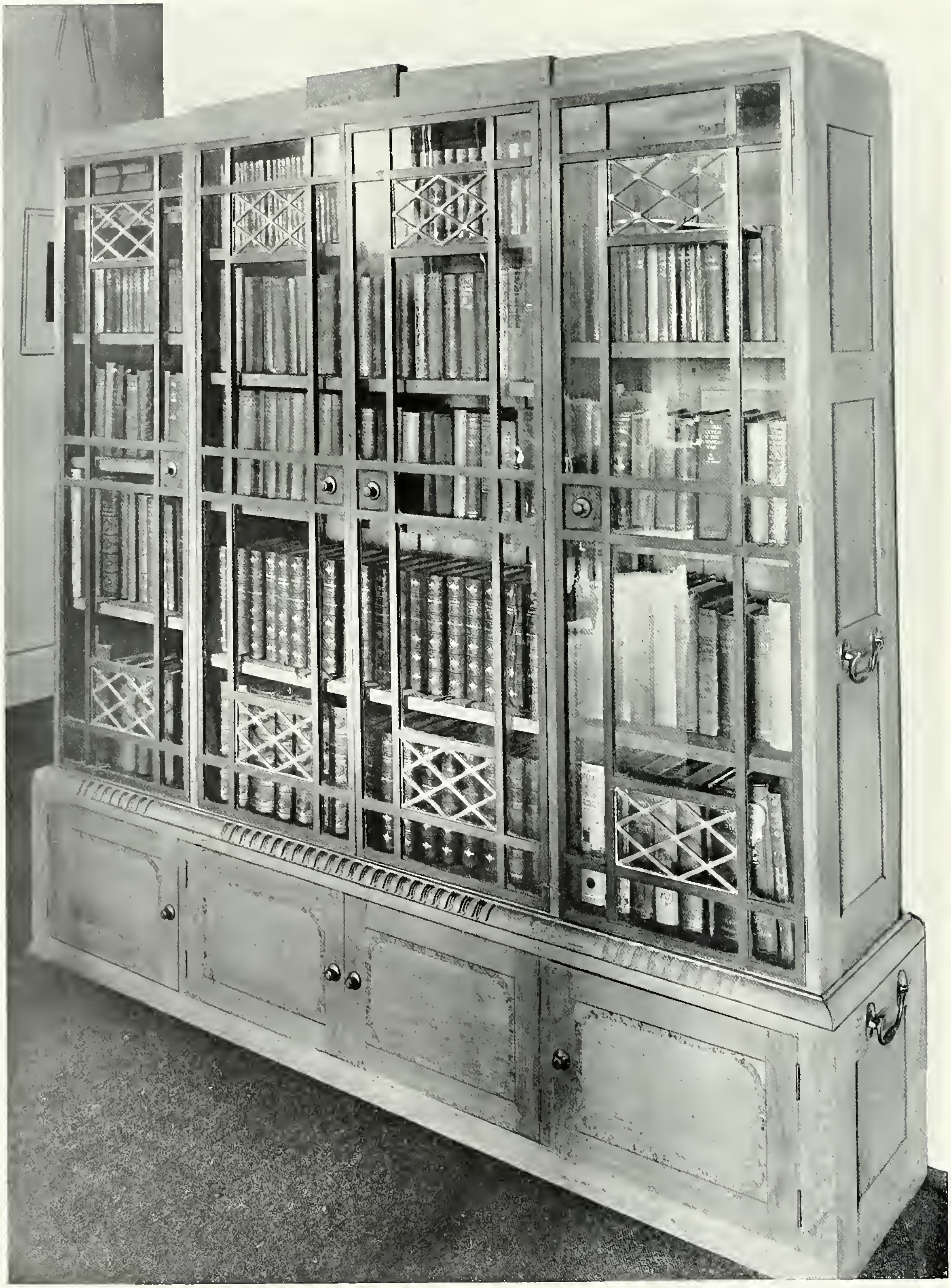
In receding stages, and of refined proportions. The legs of the stand are octagonal. Constructed in dark Cuban mahogany



Ambrose Heal

HIS MAJESTY THE KING'S WIRELESS CABINET, IN MAHOGANY

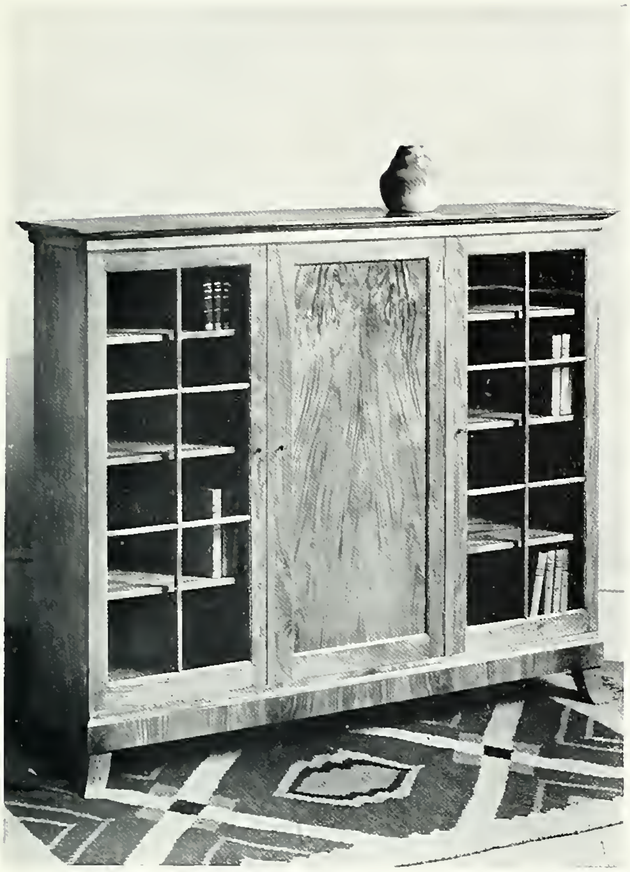
The doors have an interesting bar design in ebony backed by pleated silk. The inlaid symbols are of ivory and mother-of-pearl. The shallow cornice contains the "aerial," while the "earth" is under the bottom board



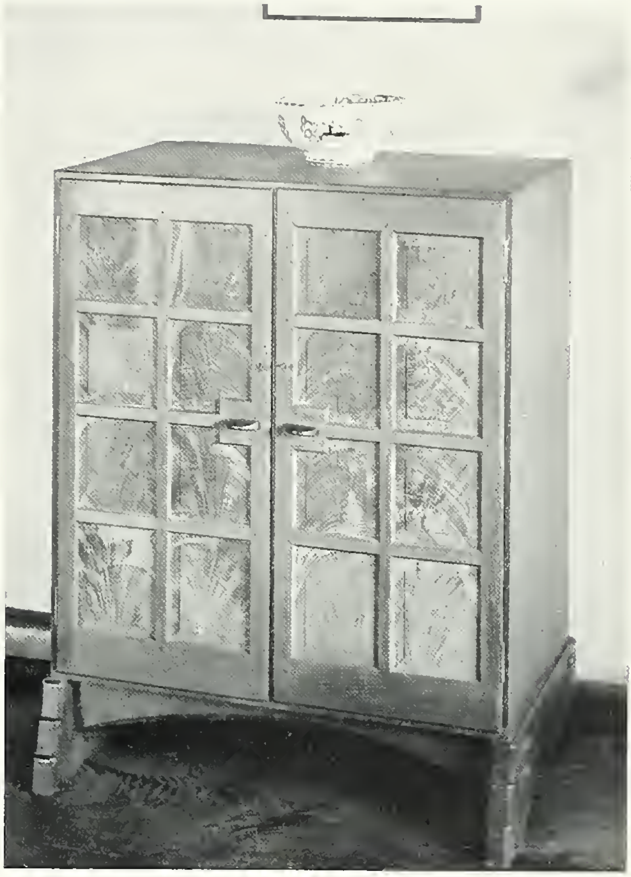
LARGE BOOKCASE IN ENGLISH OAK WITH BRONZE DOORS

W. F. Crittall and E. W. Beckwith

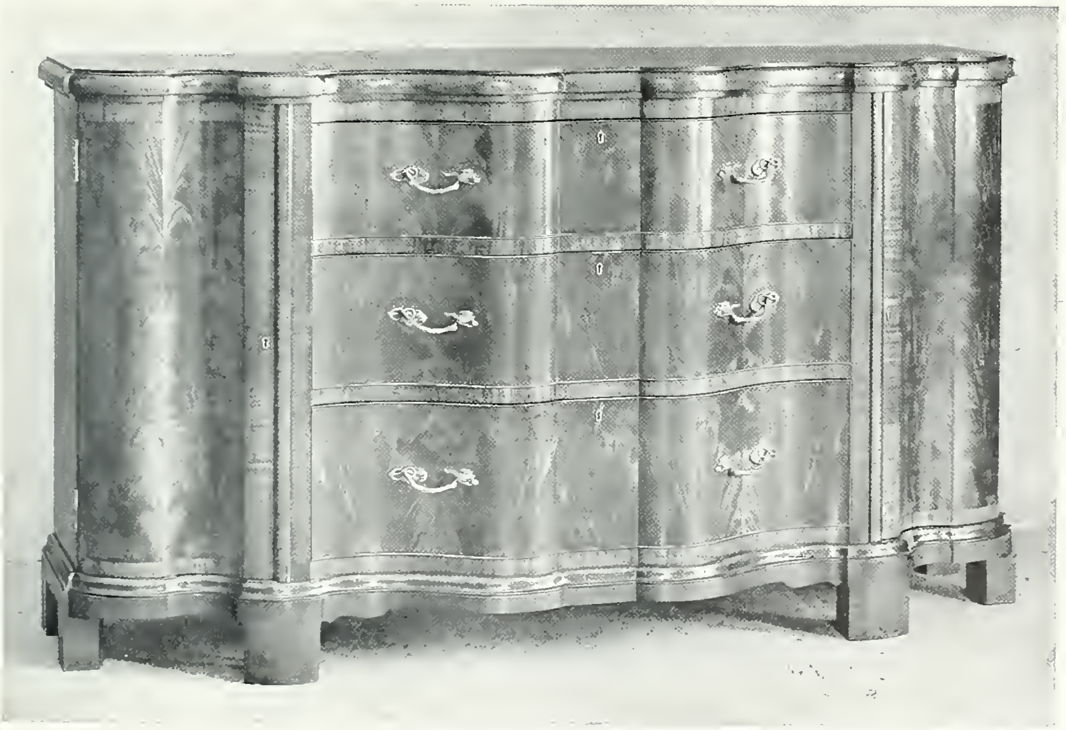
A fresh conception employing metal for the sashes, thus gaining the advantage of narrow frames, with all books in view



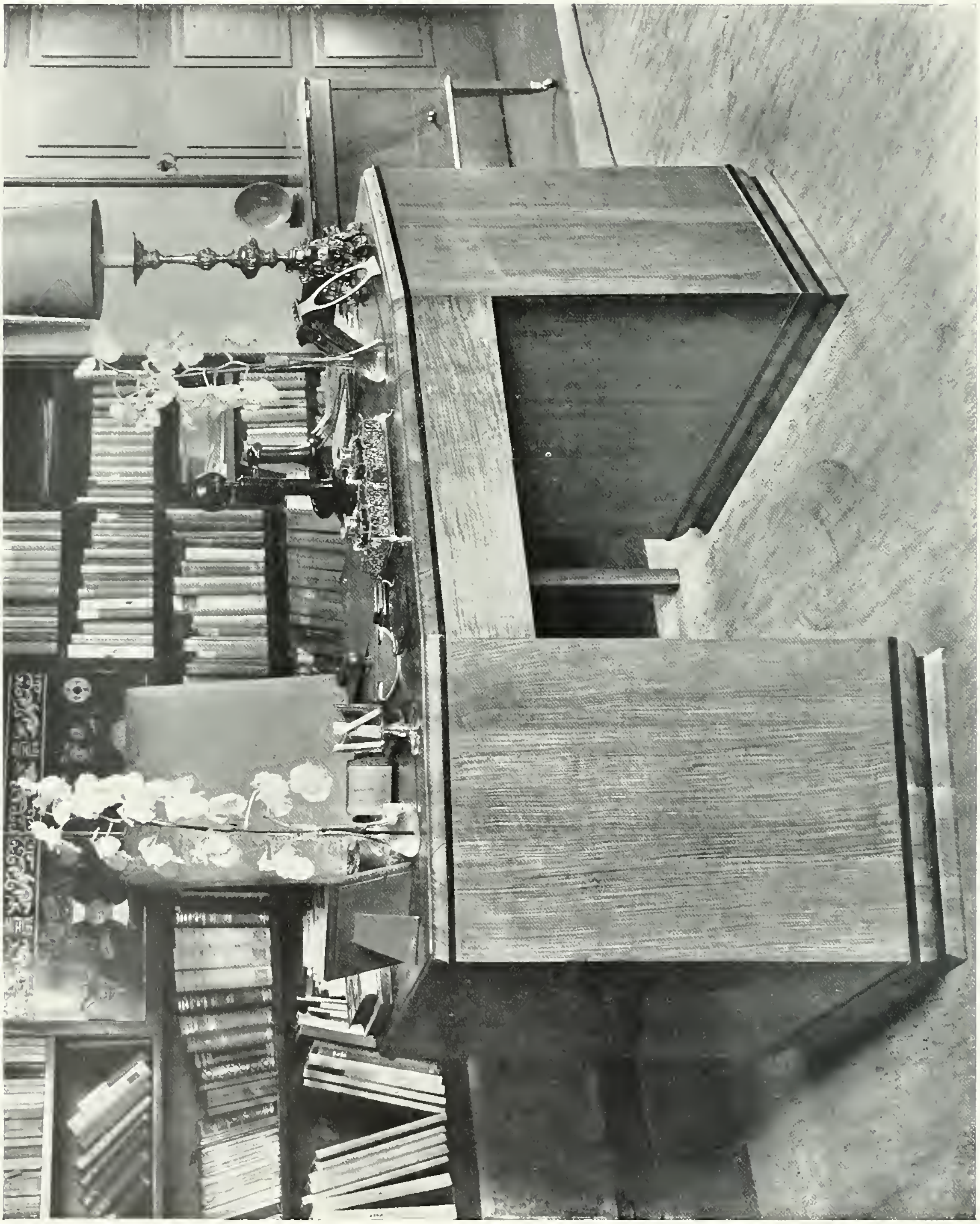
SMALL WALNUT BOOKCASE WITH CENTRE CUPBOARD *John Stark*



SMALL CABINET IN SPECIALLY SELECTED ENGLISH OAK *Edward Barnsley*



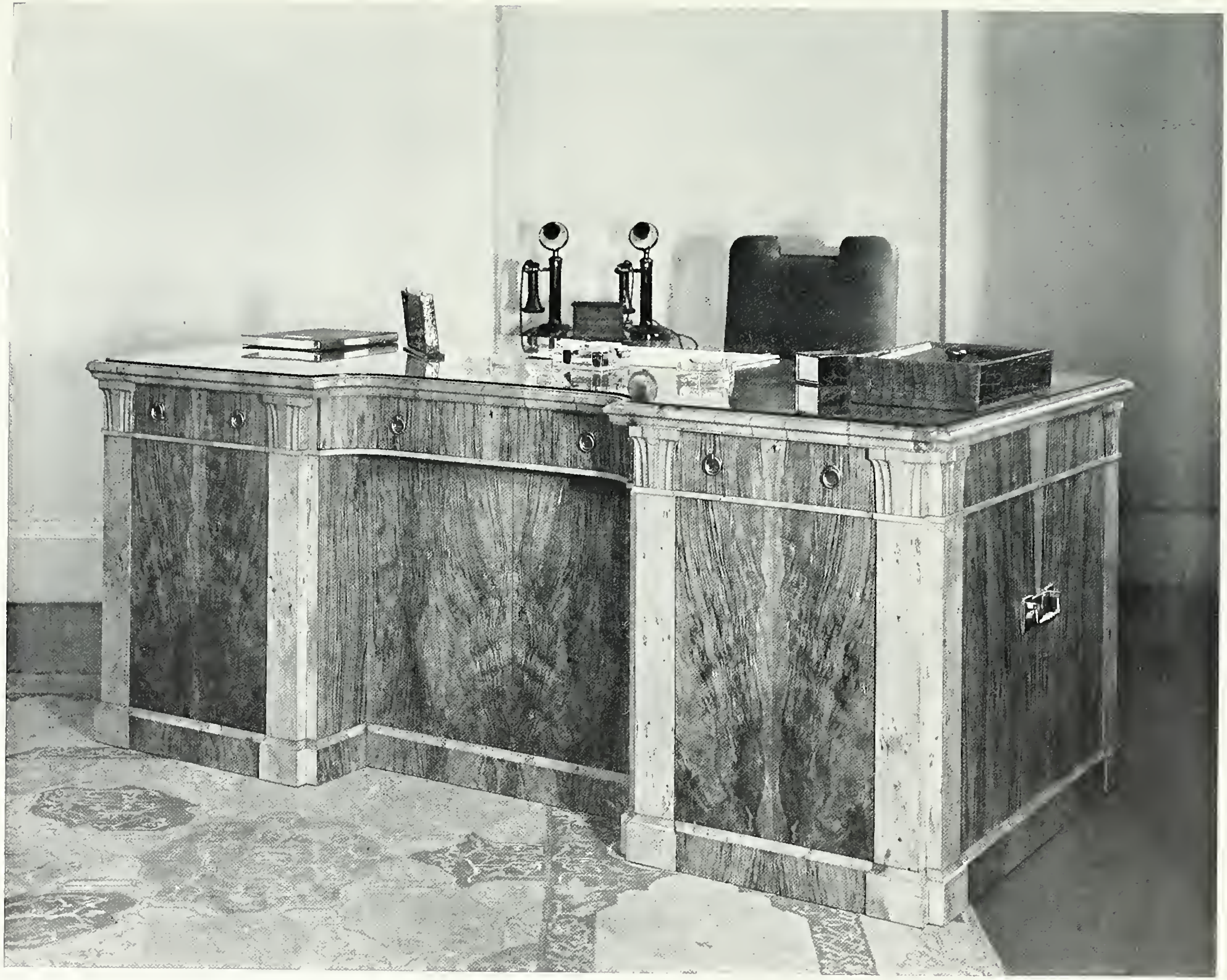
DRAWING-ROOM COMMODE, RICHLY CONTOURED AND VENEERED WITH CUBAN CURLS *John Murray*



R. W. Symonds and Robert Lutyens

A WRITING-TABLE IN STRAIGHT-GRAIN WALNUT

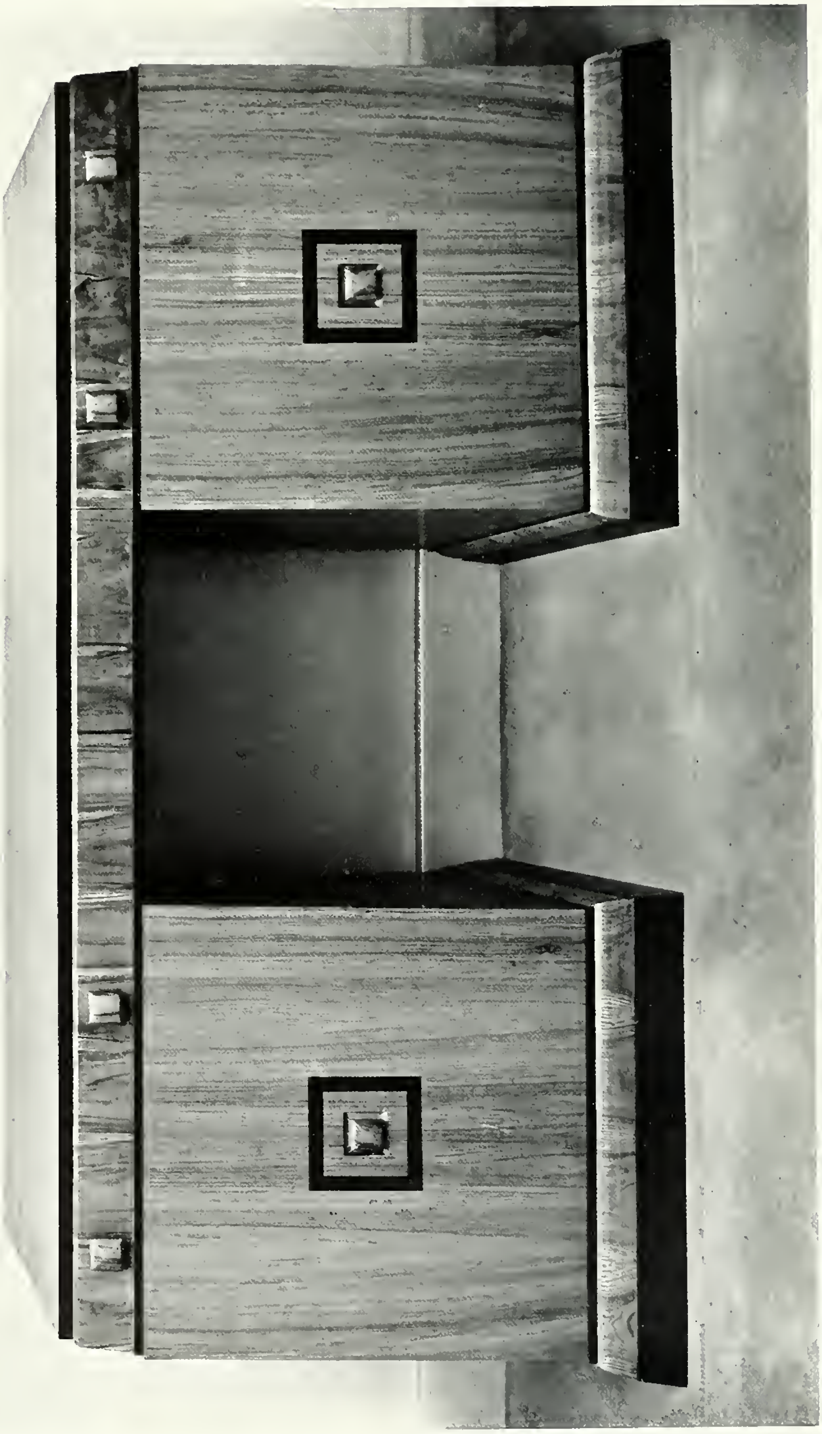
The working side has flush doors enclosing drawers. The ebony lines are important elements and the inward curving plinth is noteworthy. Behind can be seen the inset bookcase illustrated on page 61



R. W. Symonds and Robert Lutyens

WRITING-TABLE IN WALNUT AND YEW

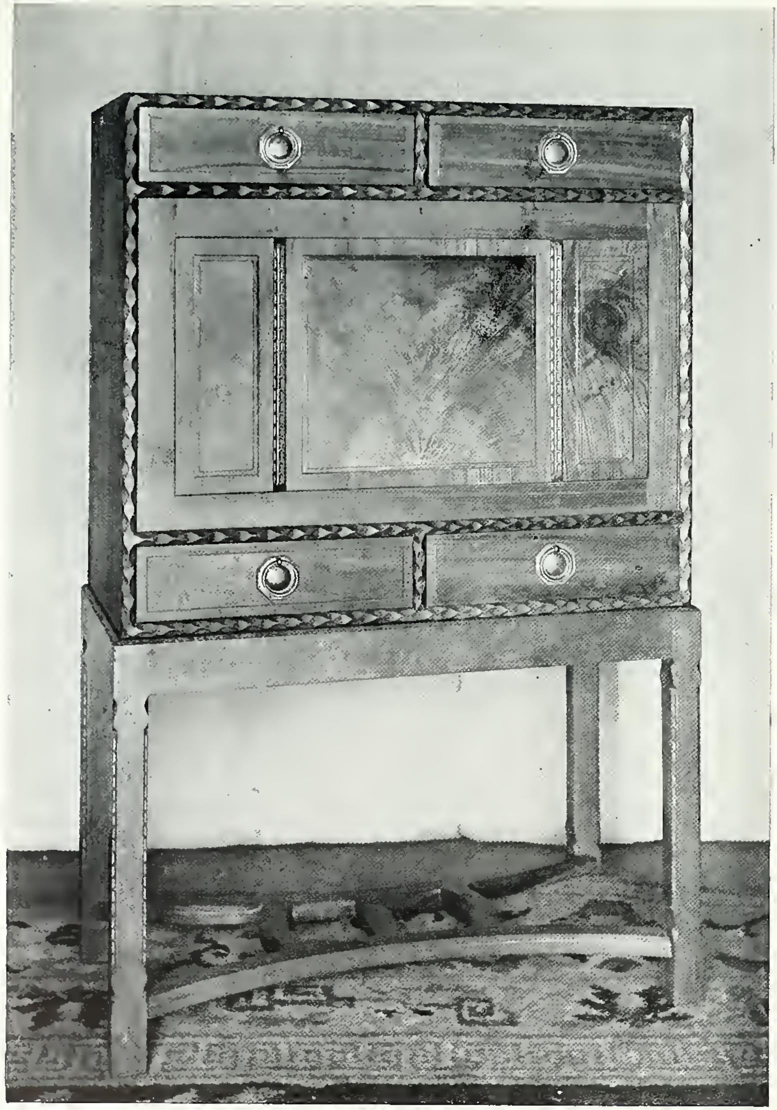
The two woods are most pleasantly contrasted. The panels of the darker walnut, with flame-like figure, are framed by simple yew pilasters with distinctive caps flanking the drawers



R. W. Symonds and Robert Lutyens

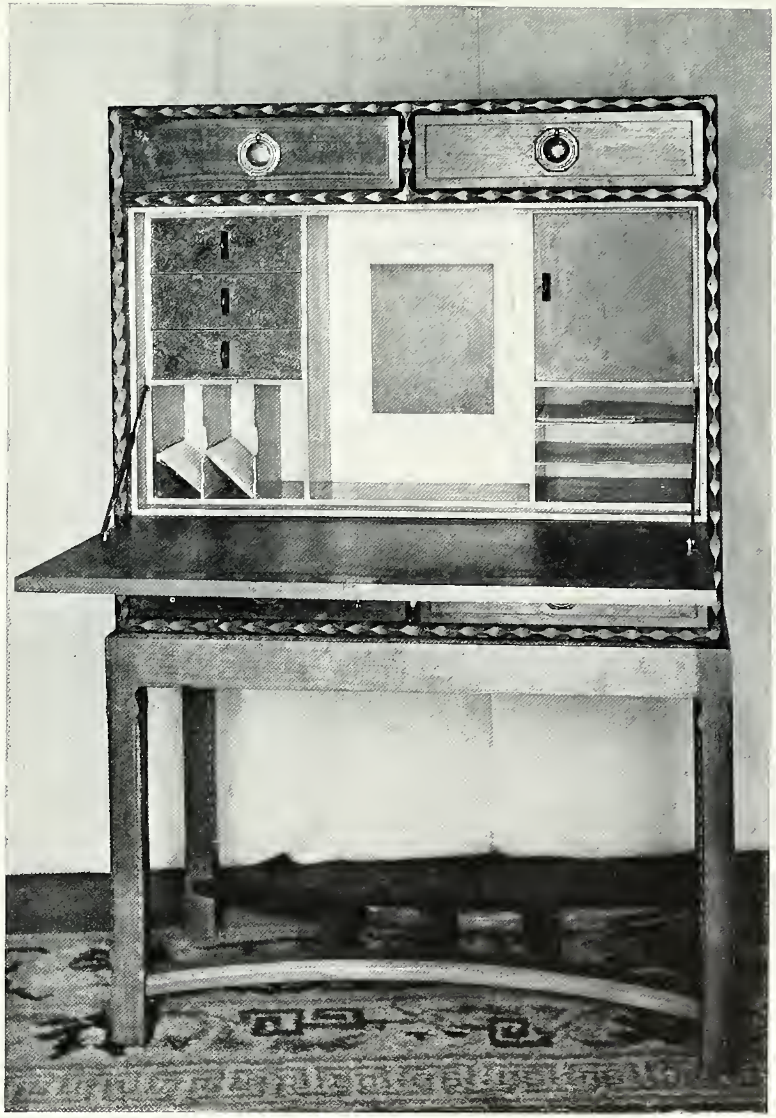
WRITING-TABLE IN WALNUT AND EBONY

In this example the plinth projects while the frieze and top are inset. A geometric design of marked simplicity and vigour



WRITING-CABINET IN ENGLISH WALNUT

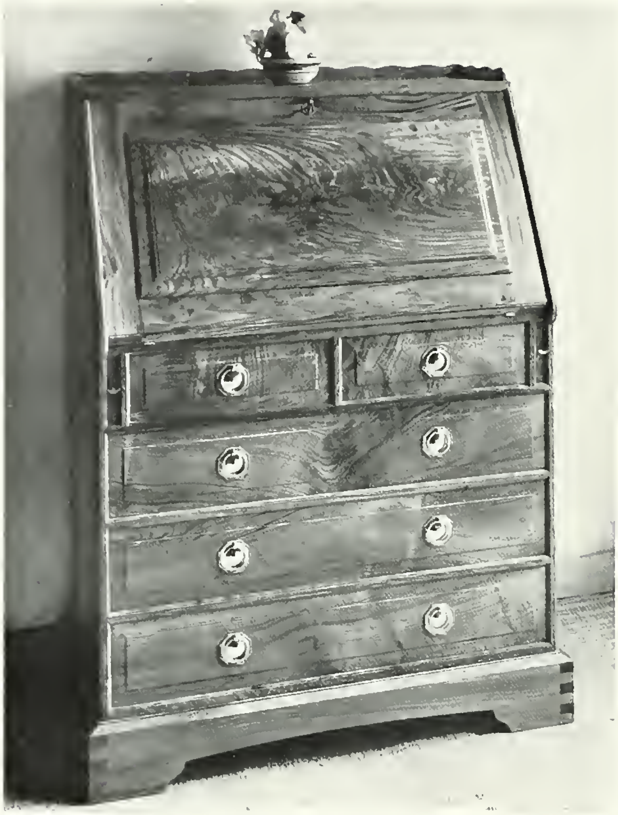
The fall-front is placed between upper and lower drawers and has three finely figured panels. The edges of the framing are carved



THE SAME CABINET OPEN

Francis Dagley

Within the fall-front is an interior fitment of holly, with amboyna veneers. The centre panel has secret mechanism



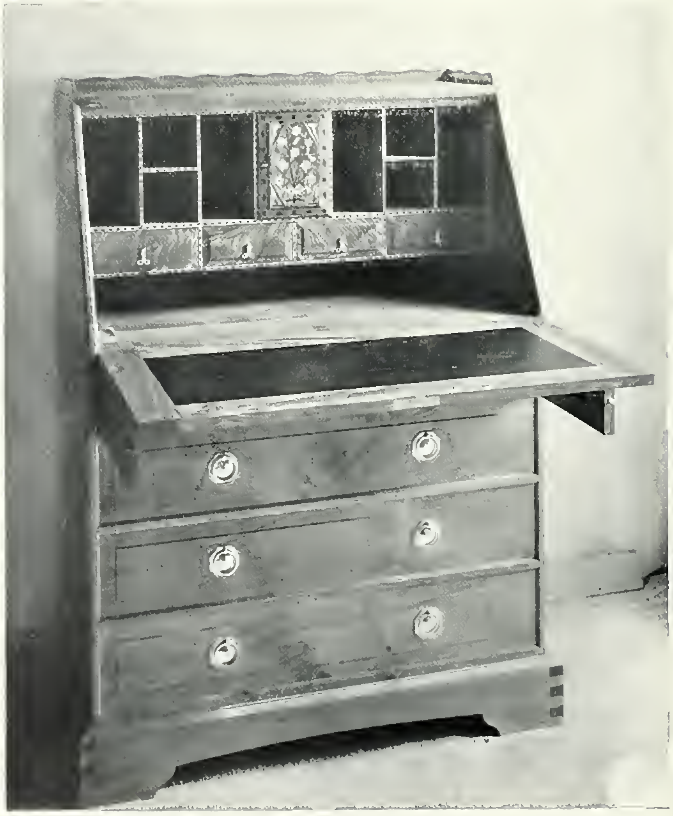
WALNUT WRITING·DESK

The fall-front closed and displaying a fielded panel of very beautiful figure. Note the slight chamfer on the edges of the framing, and the treatment of the plinth

P. Waals

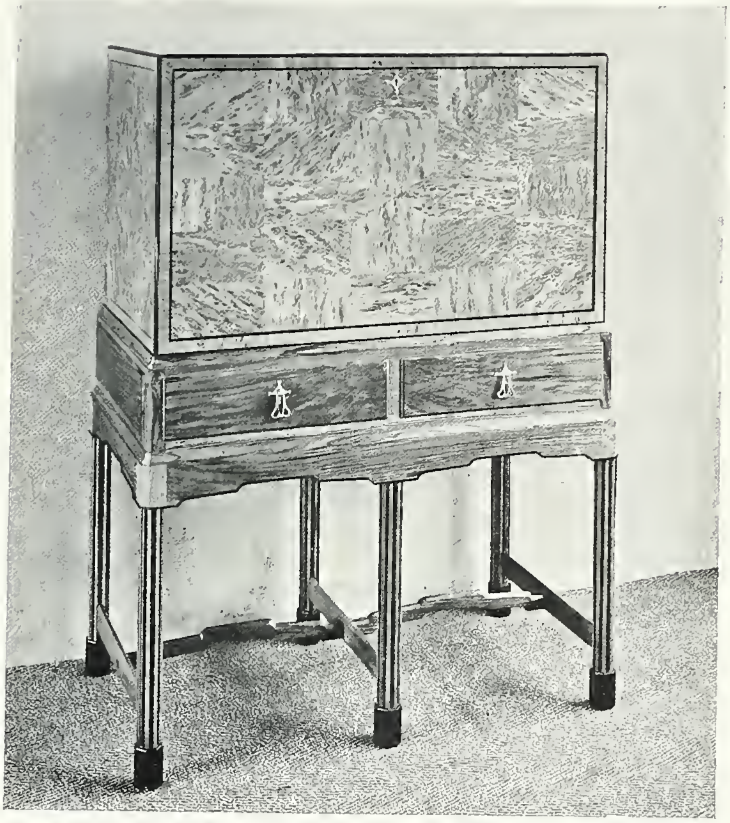
THE SAME DESK WITH FLAP SUPPORTED ON LOPERS

The interior is fitted with groups of pigeon-holes, a set of small drawers and a central cupboard. The narrow borders of the framing are inlaid, and the door panel has a design of floral marquetry

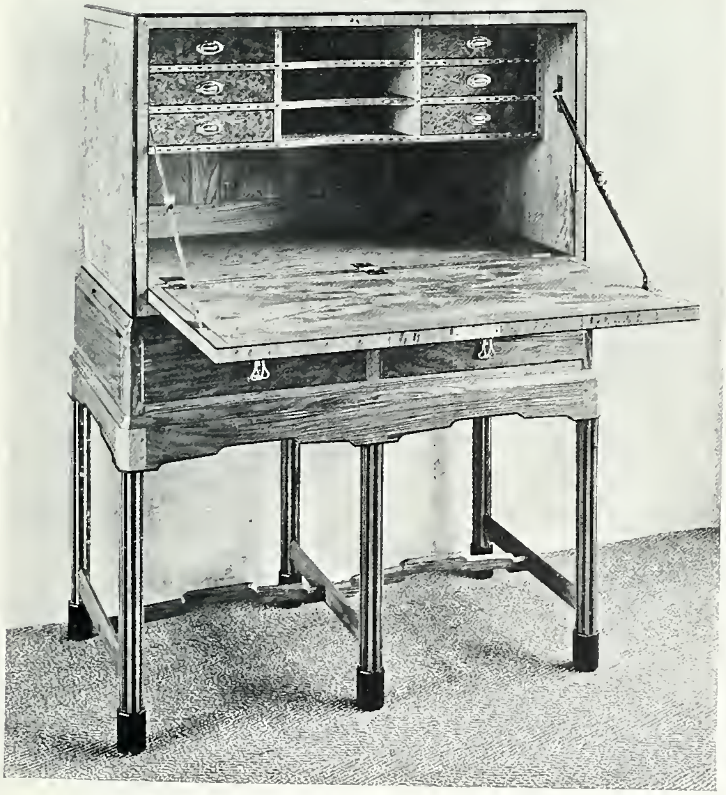


FALL-FRONT WRITING-CABINET IN WALNUT

The surfaces of the upper part are veneered in rectangles of burr elm of exceptional figure. Lines and feet of ebony

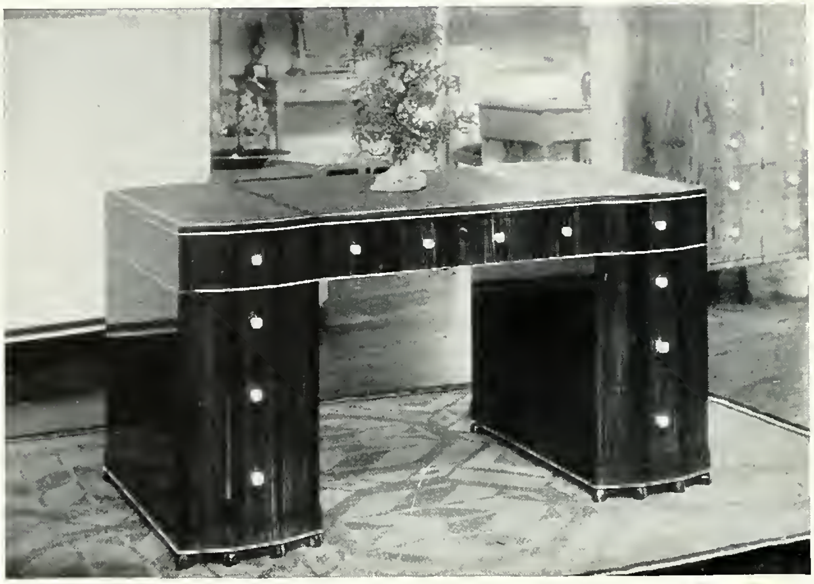


Gordon Russell



THE SAME CABINET OPEN

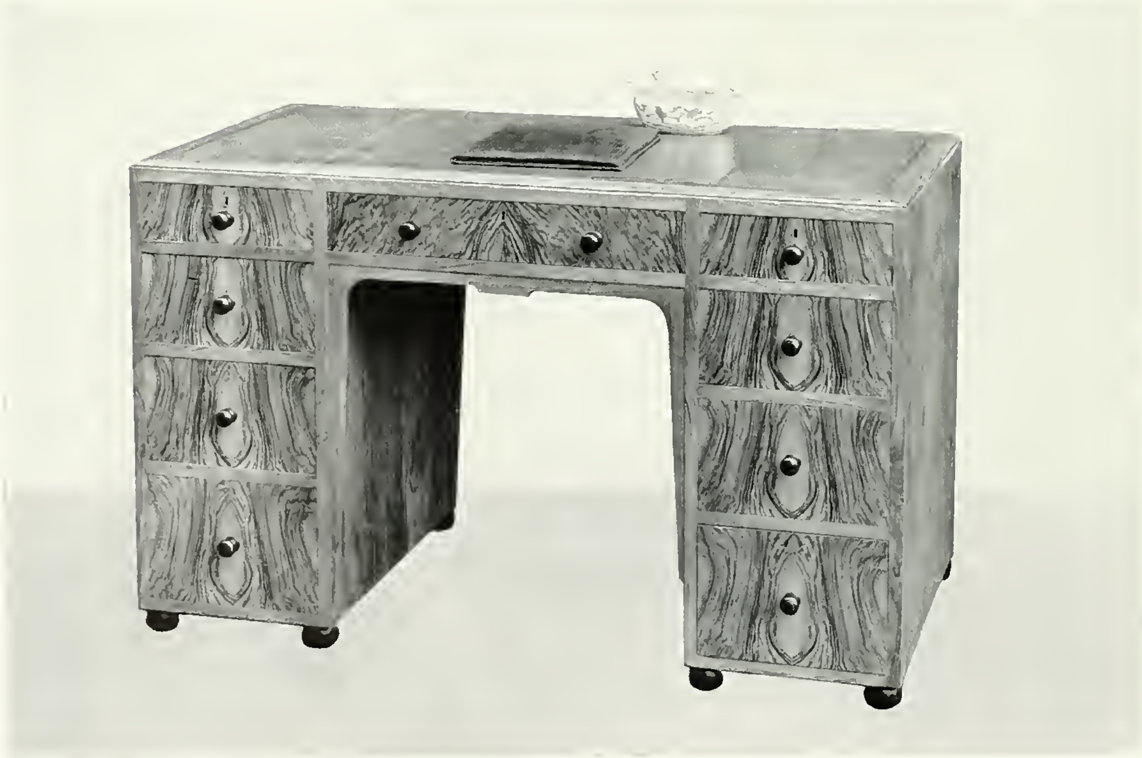
The flap is supported on hand-made brass elbow stays, and is veneered on the inner face with a radiating pattern of the grain. Observe the shaping of apron and stretchers



WRITING-DESK IN MACASSAR EBONY

J. F. Johnson

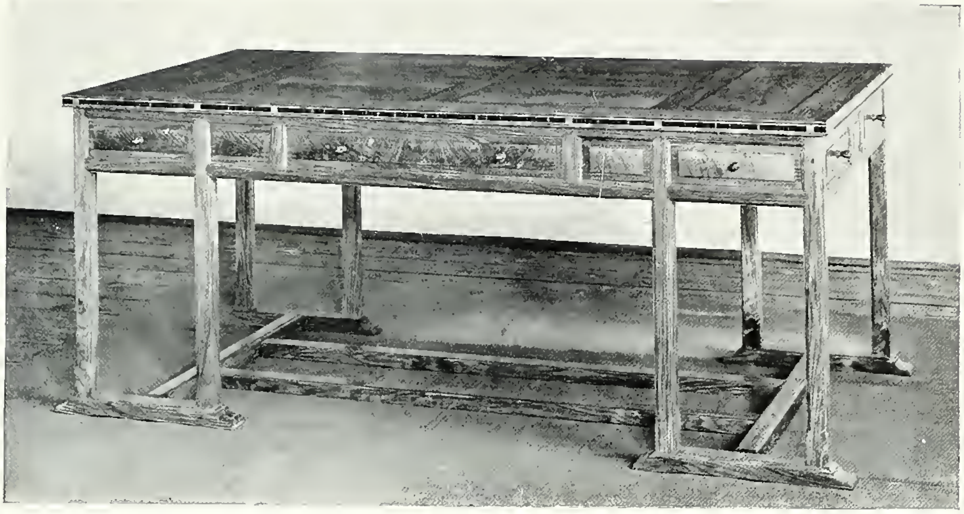
The drawer pedestals are splayed and the grain is arranged vertically throughout. Handles and lines of ivory



WRITING-DESK IN NATURAL WALNUT

John Stark

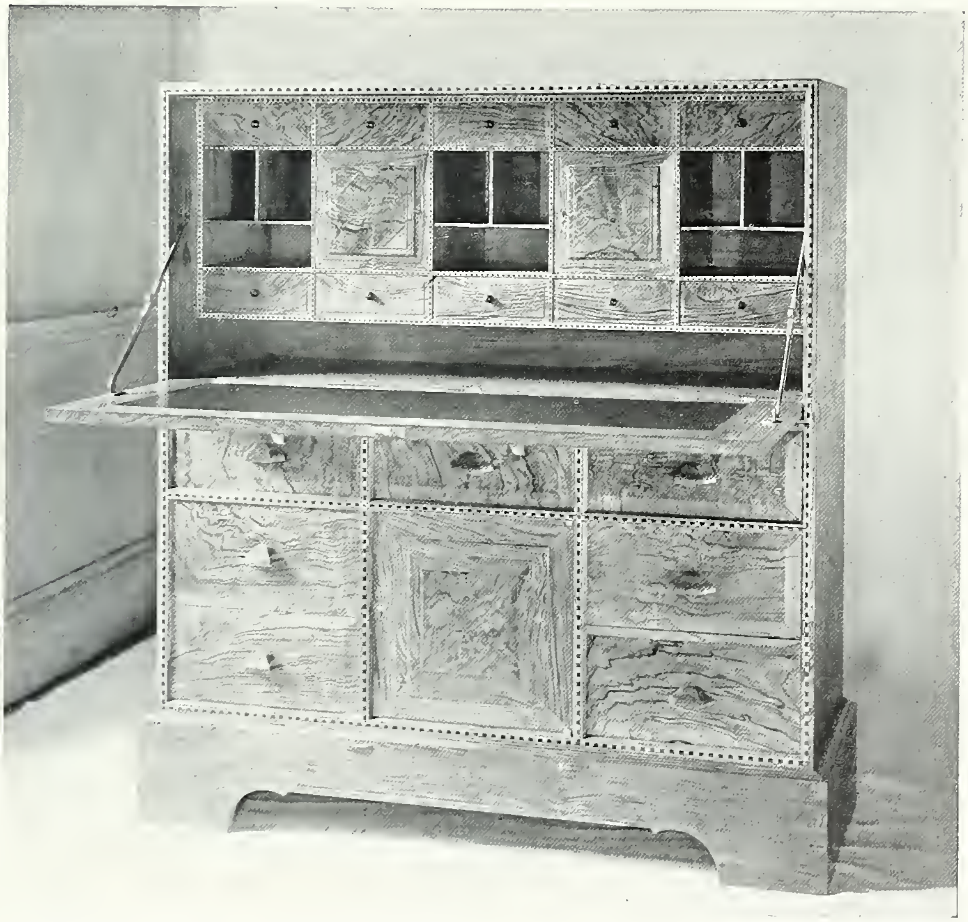
The handles and feet are ebonised. Note the repeat pattern of veneers on drawer-fronts



INLAID WALNUT WRITING-TABLE

Ambrose Heal

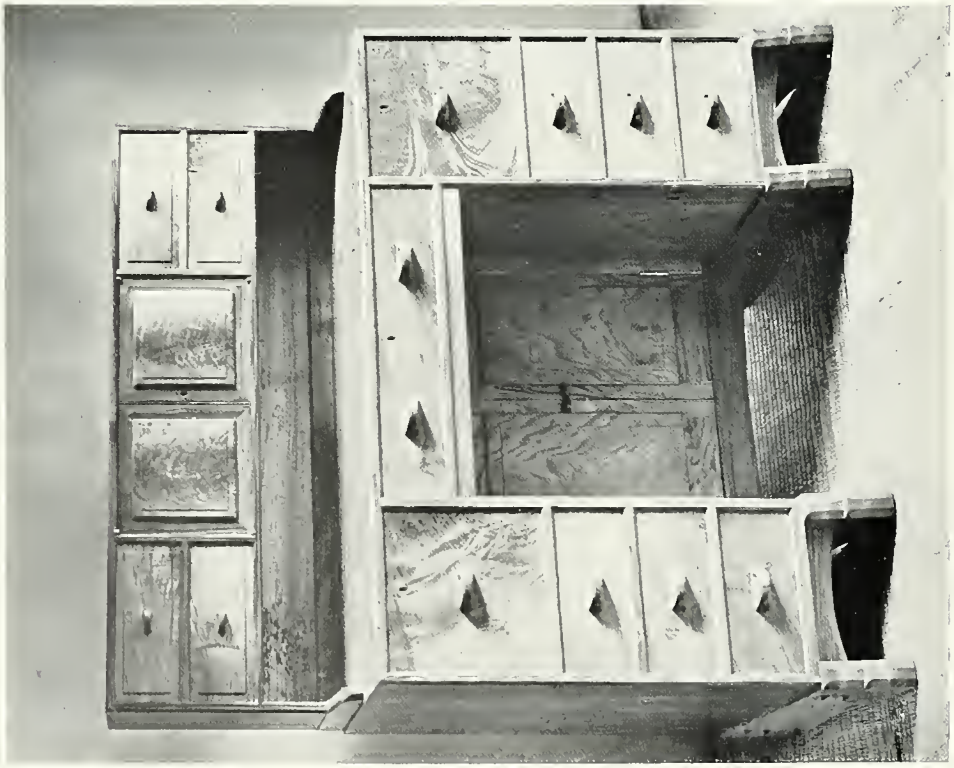
A commodious piece of excellent proportions, with an interesting arrangement of legs and stretcher frame



WRITING-CABINET OF ENGLISH WALNUT

P. Waals

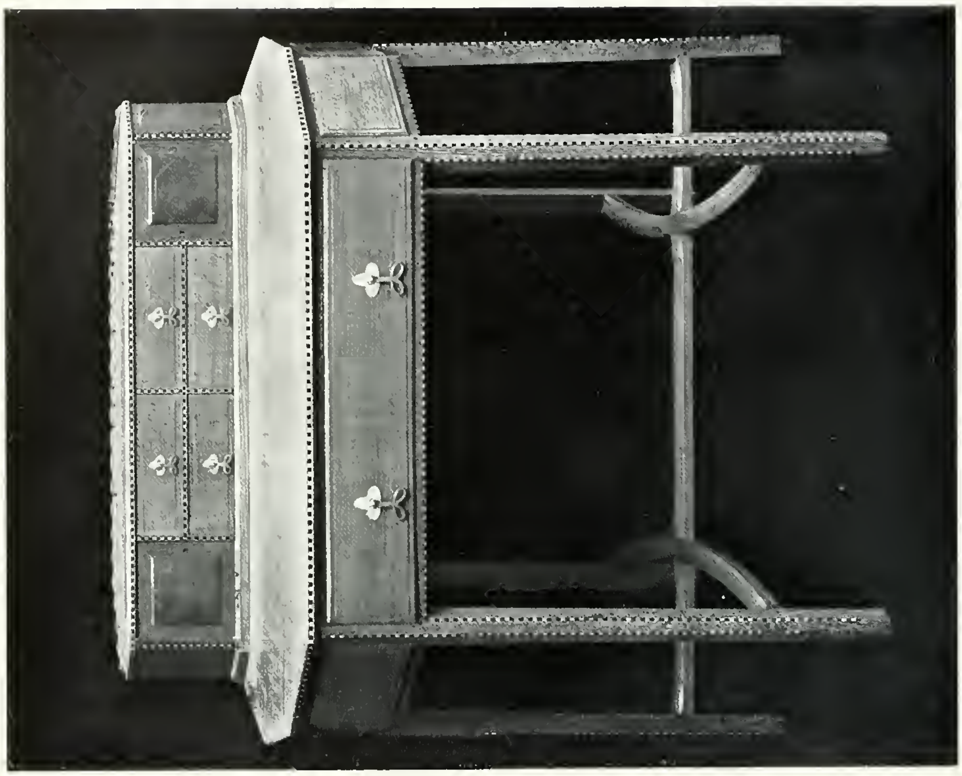
The lower part having drawers and cupboards, with fall-front above containing small drawers, cupboards and pigeon-holes



P. Waals

WRITING-DESK IN WALNUT

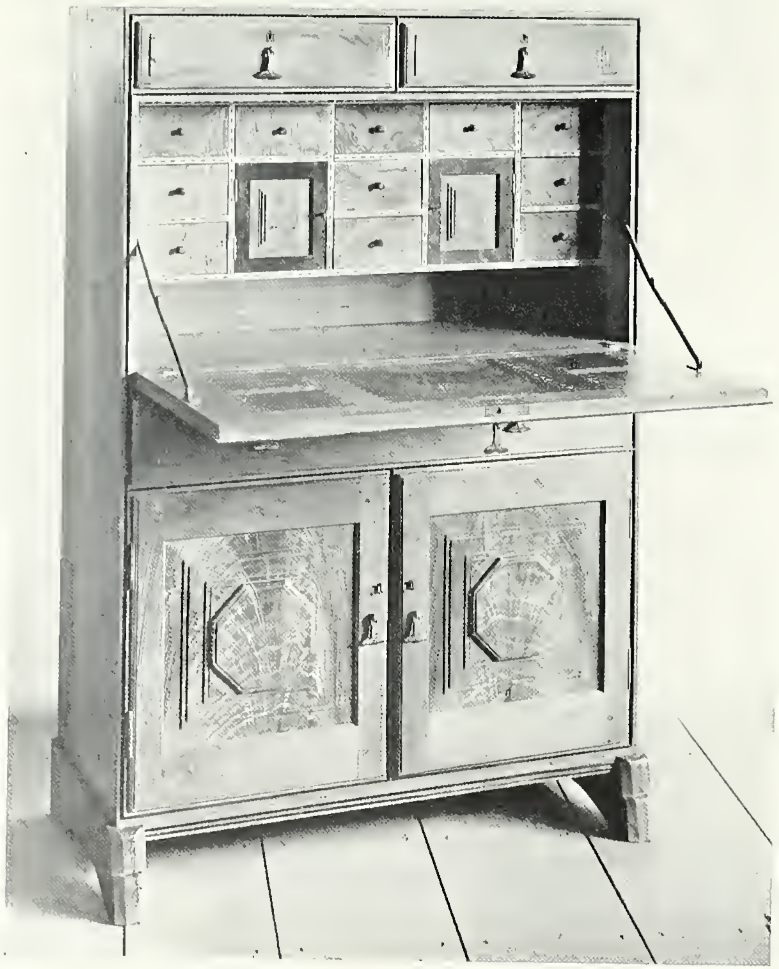
With two deep drawers for filing in lower part, and pen-and-pencil tray under centre drawer. Cupboard at back in kneehole



P. Waals

OAK WRITING-TABLE, INLAID WITH EBONY AND HOLLY

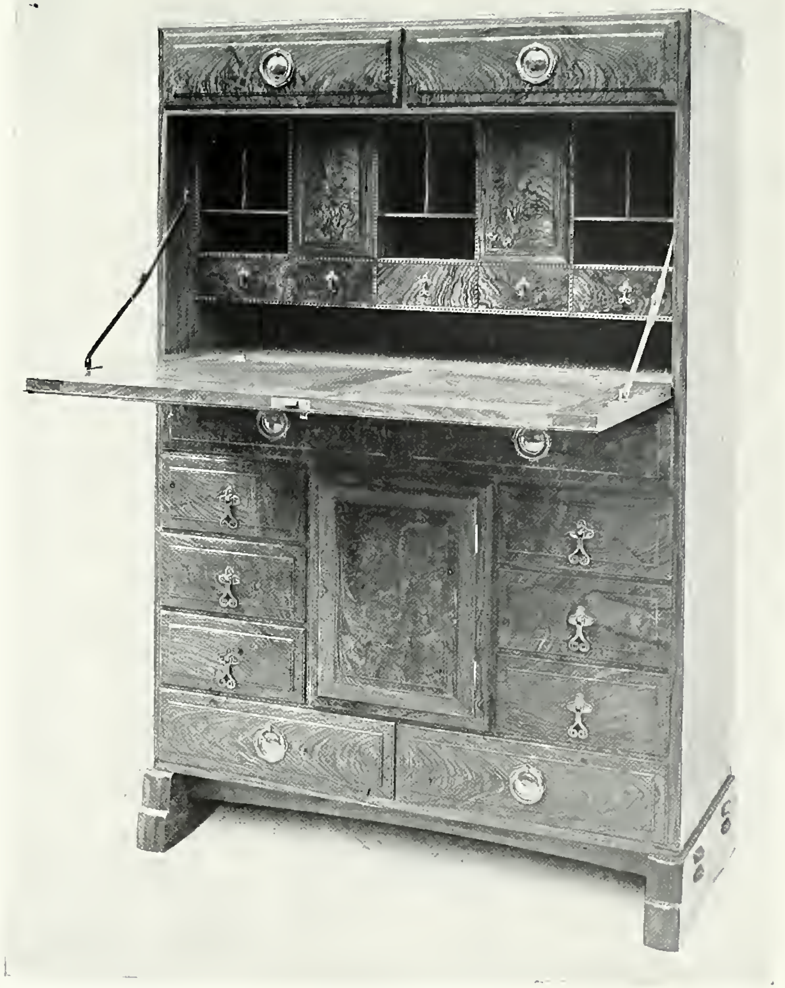
Of unusual shape, with octagonal tapering legs tied with chamfered stretchers



WALNUT WRITING-CABINET

Sidney and Edward Barnsley

The lower panels are fielded and moulded with raised octagons. The interior is slightly inlaid with ebony and holly



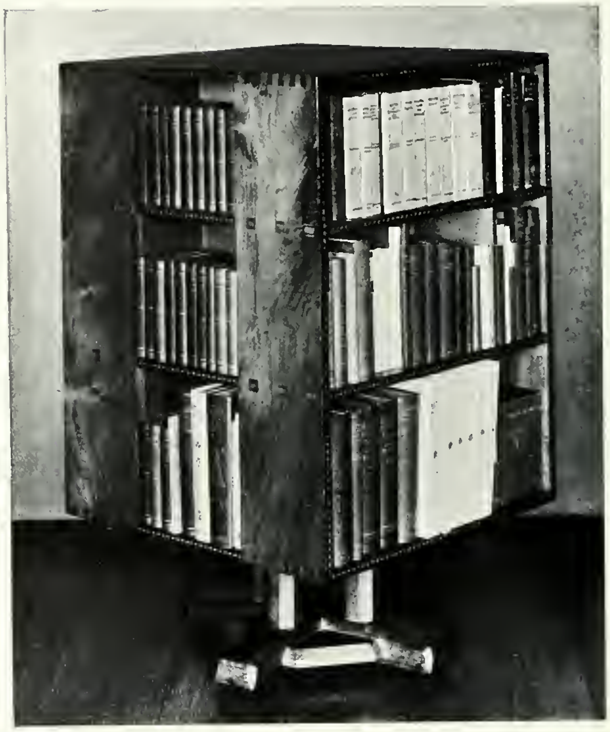
WRITING-CABINET IN ENGLISH WALNUT

P. Waals

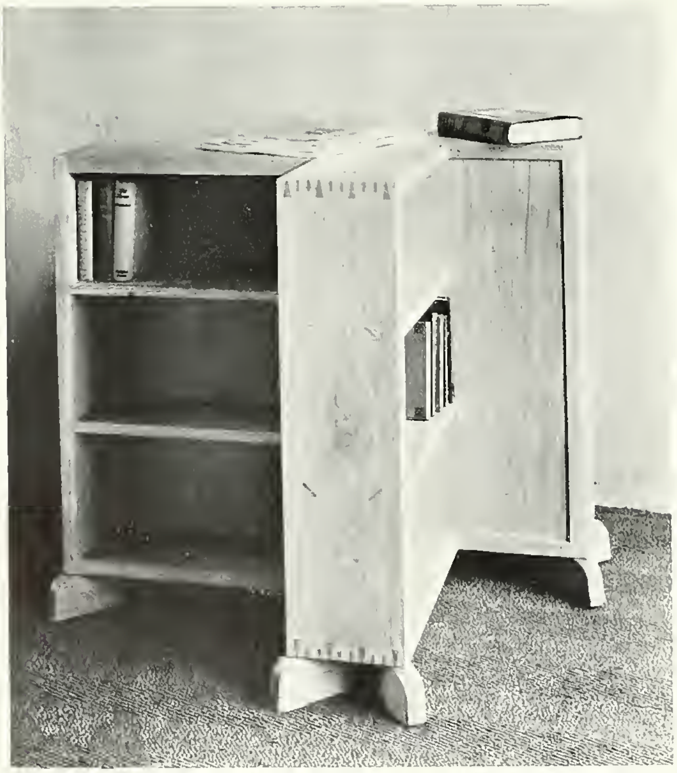
The fall-front encloses a well-designed fitment inlaid on the faces of the divisions. The drawers are fielded and moulded, displaying very fine figure

REVOLVING BOOKCASE IN ENGLISH WALNUT

Showing the dovetails and tenons of its construction, and having an inlay of ebony and holly on the narrow facings around the bookshelves. Observe the design of the pedestal, which ensures stability with perfect revolving action



Sidney Barnsley



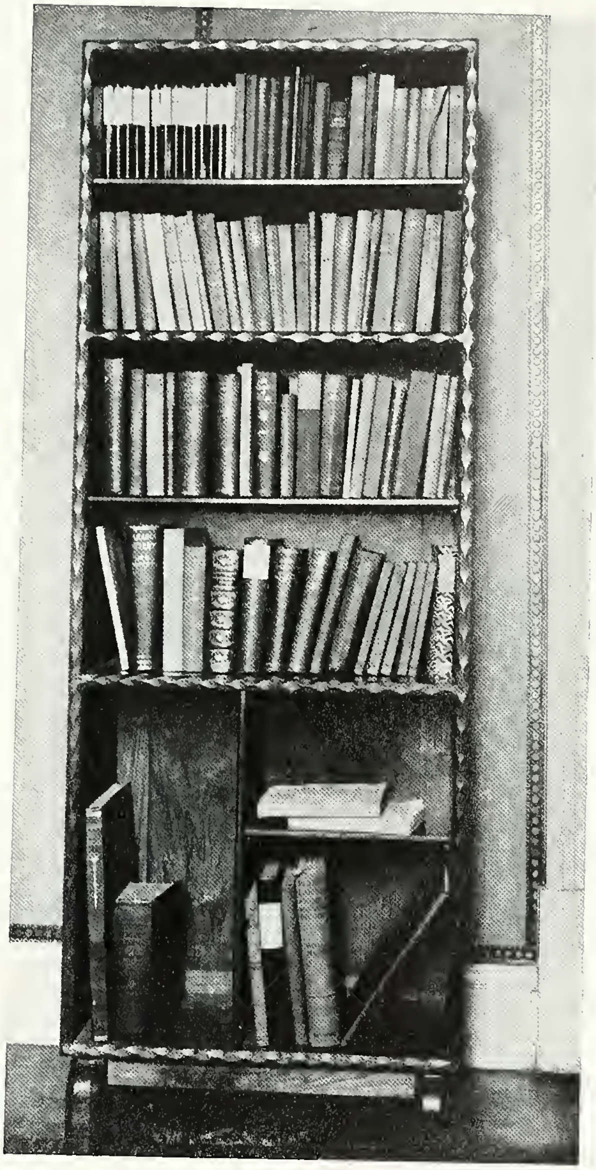
Gordon Russell

OAK BOOKCASE TABLE

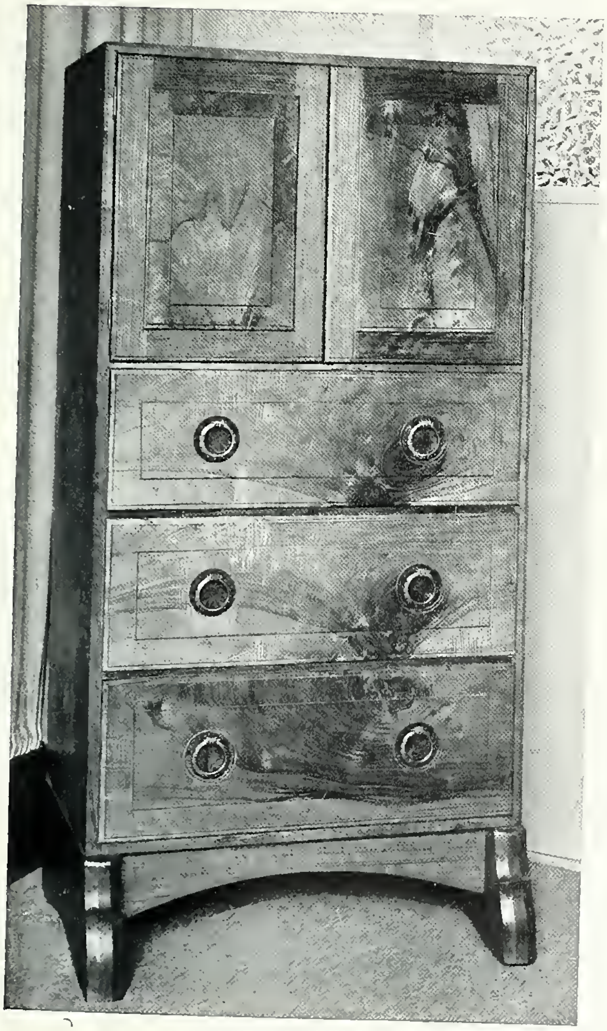
A novel and interesting design consisting of four limbs set out of alignment, thus providing maximum shelf-room. The feet are arranged diagonally

SIMPLE OPEN BOOKCASE IN WALNUT

The edges of the framing carved with small hollow facets which pleasantly reflect the light. The thinner shelves are adjustable



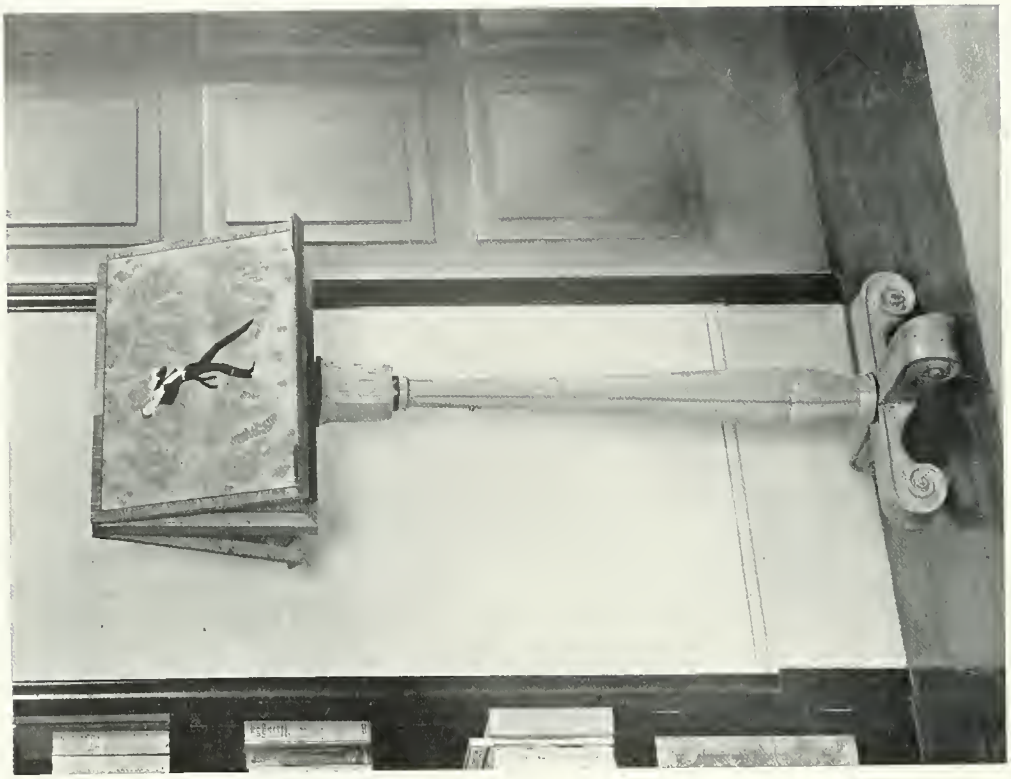
Frances Dagley



Frances Dagley

OFFICE CABINET IN WALNUT

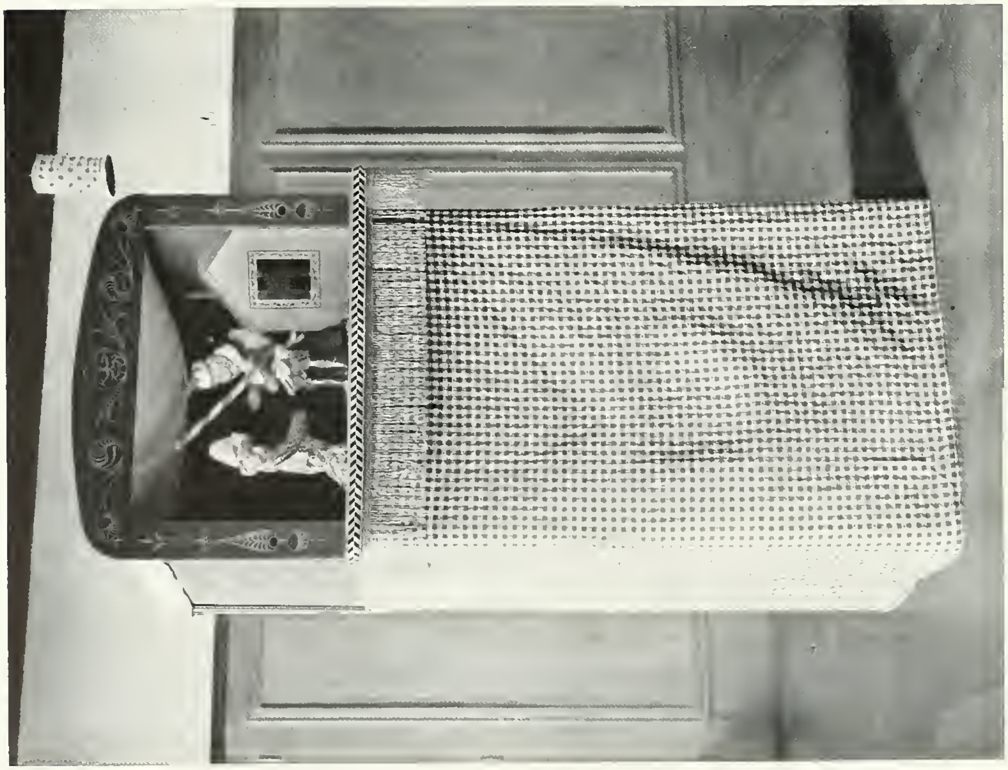
The cupboard doors have moulded edges and raised fielded panels, the drawer faces having similar features. The handles have inlaid circles of burr yew with brass drop rings



R. W. Symonds and Robert Lutyens

MUSIC-STAND OF WALNUT

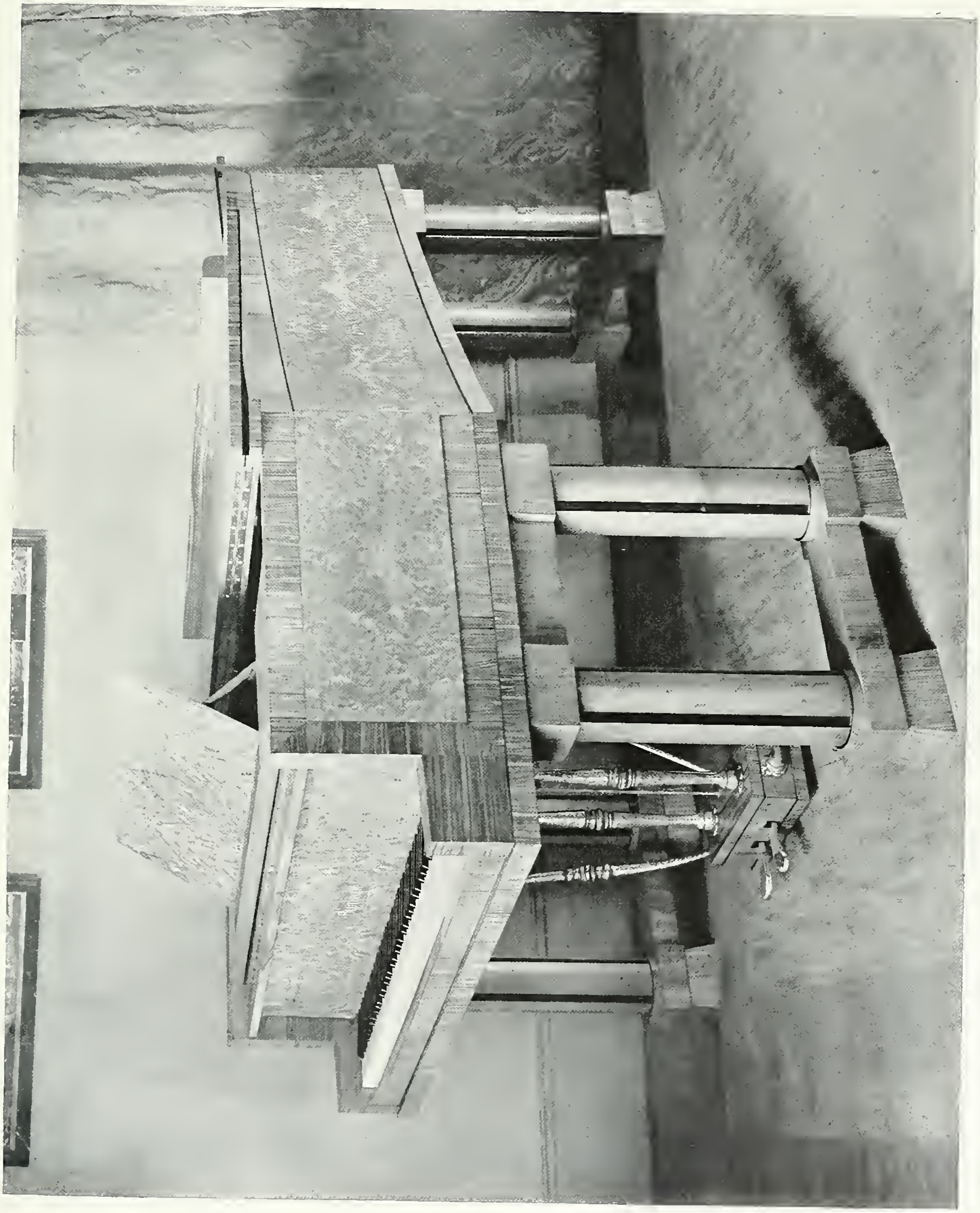
With amusing inlaid figures in three woods



William Simmonds

"PUNCH AND JUDY" SHOW IN A PRIVATE HOUSE

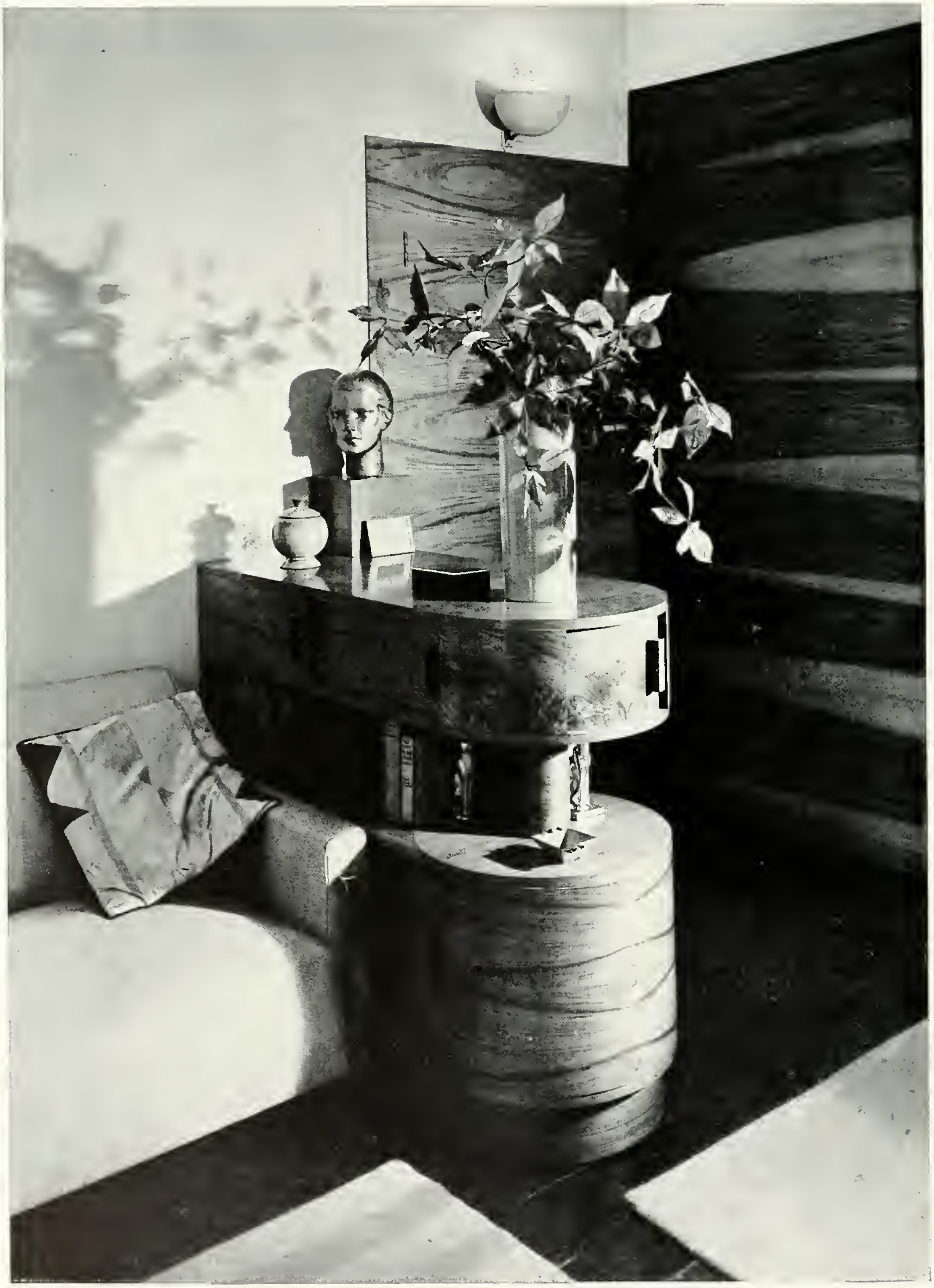
The decoration painted



R. W. Symonds and Robert Lutyens

WALNUT BABY-GRAND PIANO WITH BRONZE LYRE

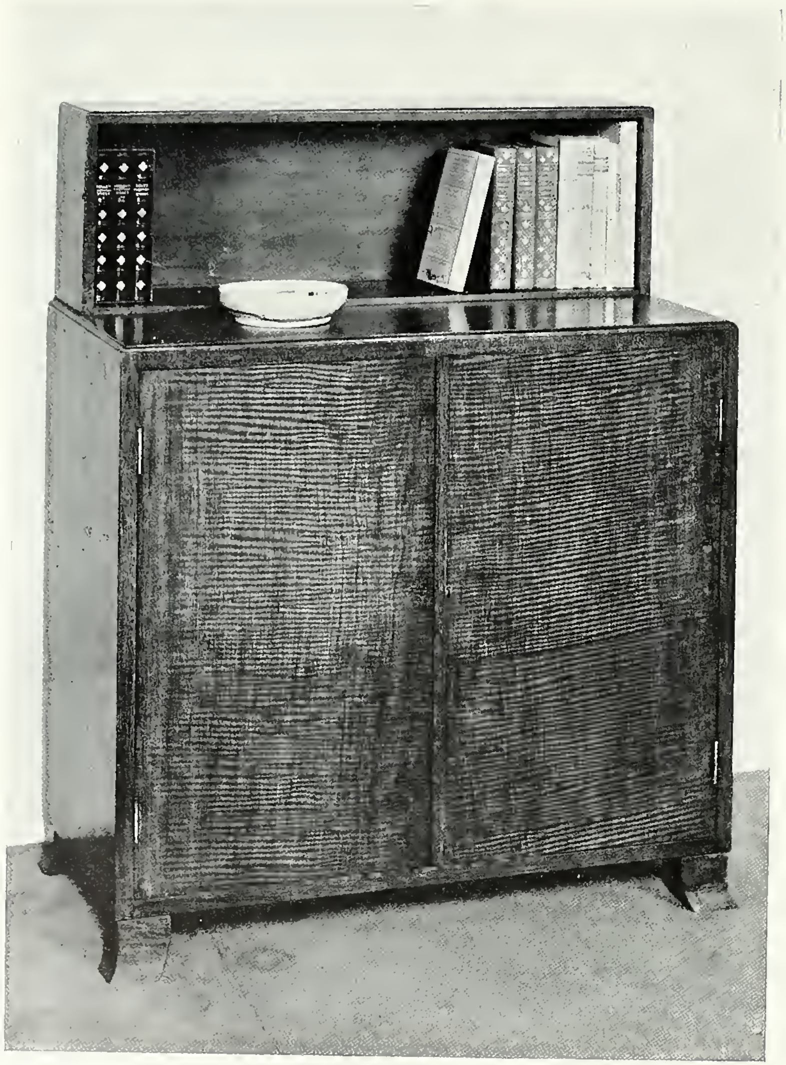
Borders of cross-banded, straight-grain walnut with burr walnut panels. Recessed ebony inlaid lines on legs



COMBINED CABINET AND SCREEN BETWEEN SETTEE AND DOOR

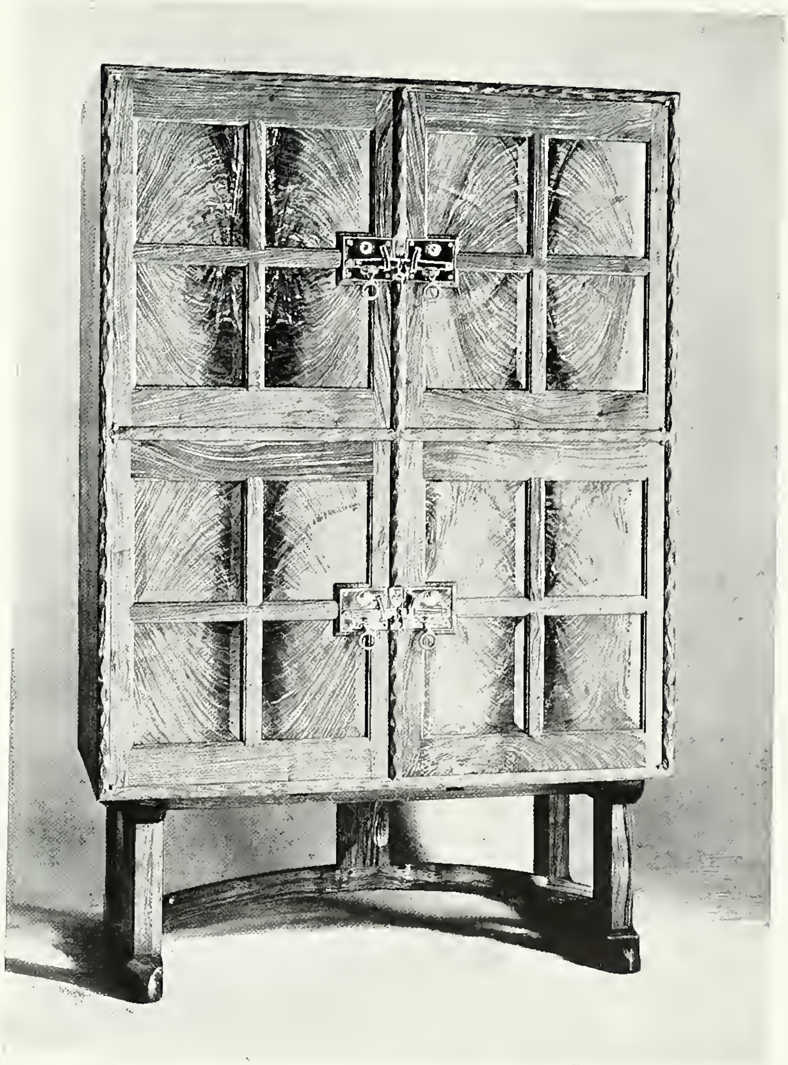
S. Chermayeff

This piece is typical of modern tendencies ; of stout plywood with veneers used on flush surfaces, both flat and circular. The top receptacle is for glasses and below the bookshelf is a cupboard for bottles, etc. The doors slide and give access from both sides. The wood employed is walnut



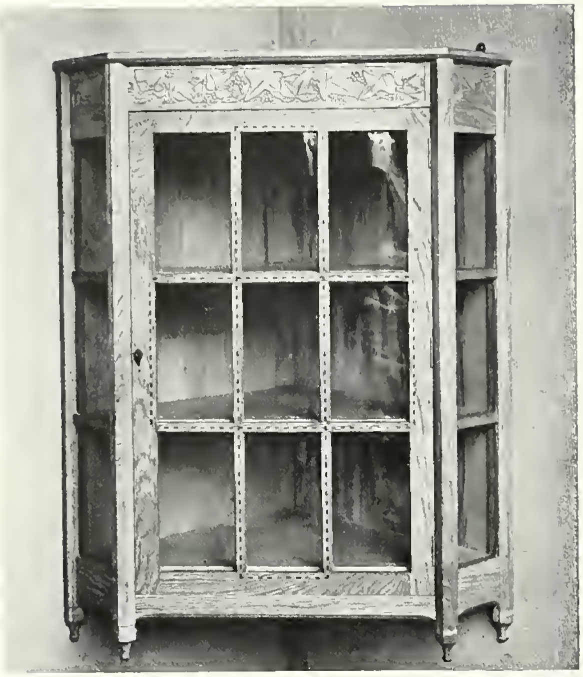
MAHOGANY CUPBOARD FOR BOOKS *John Stark*

Having veneered doors and open shelf at top



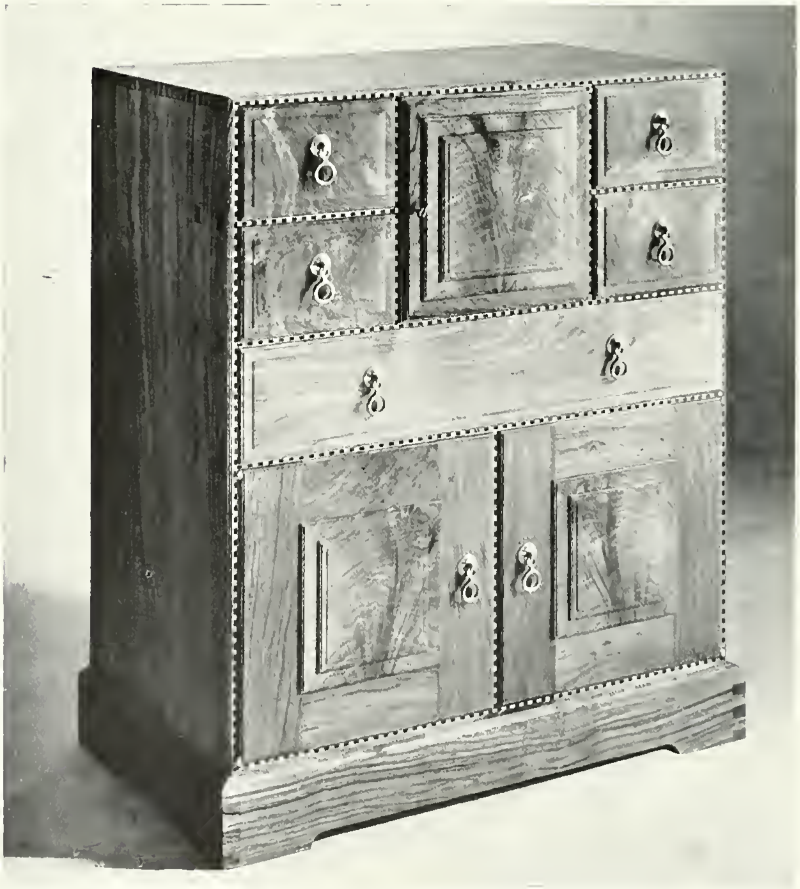
SILVER CUPBOARD ON STAND, IN WALNUT *P. Waals*

With carved framing, and panels of very fine figure



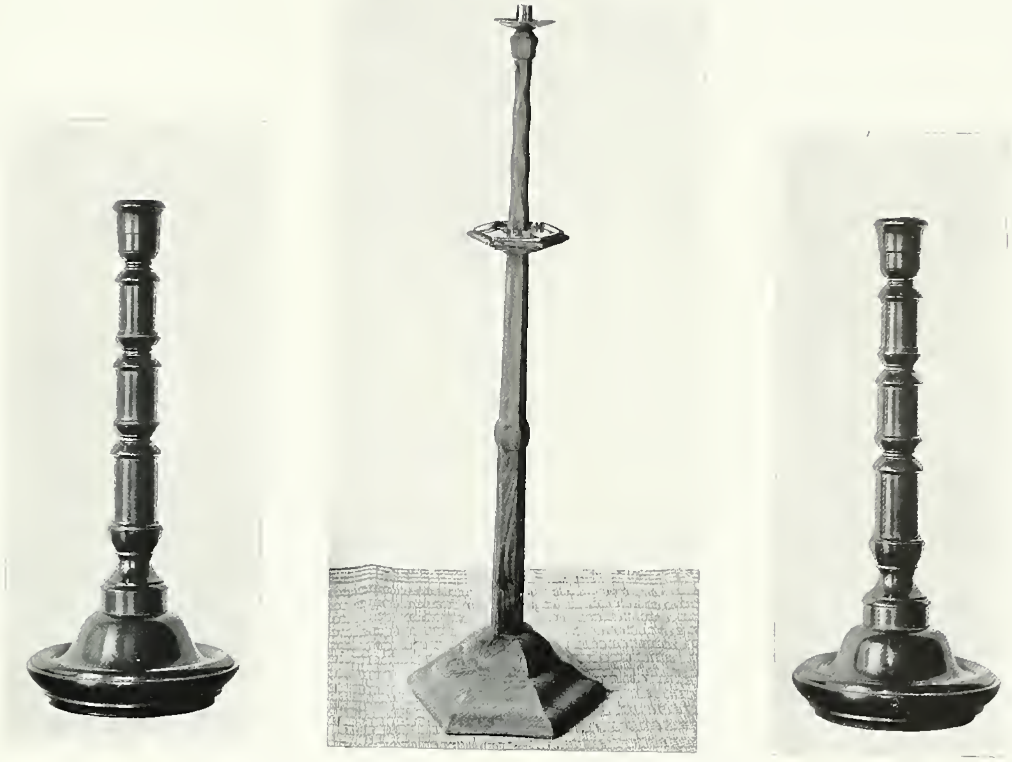
HANGING CORNER CUPBOARD IN OAK *Gordon Russell*

With carved frieze, and bars to glazed door inlaid with ebony and holly



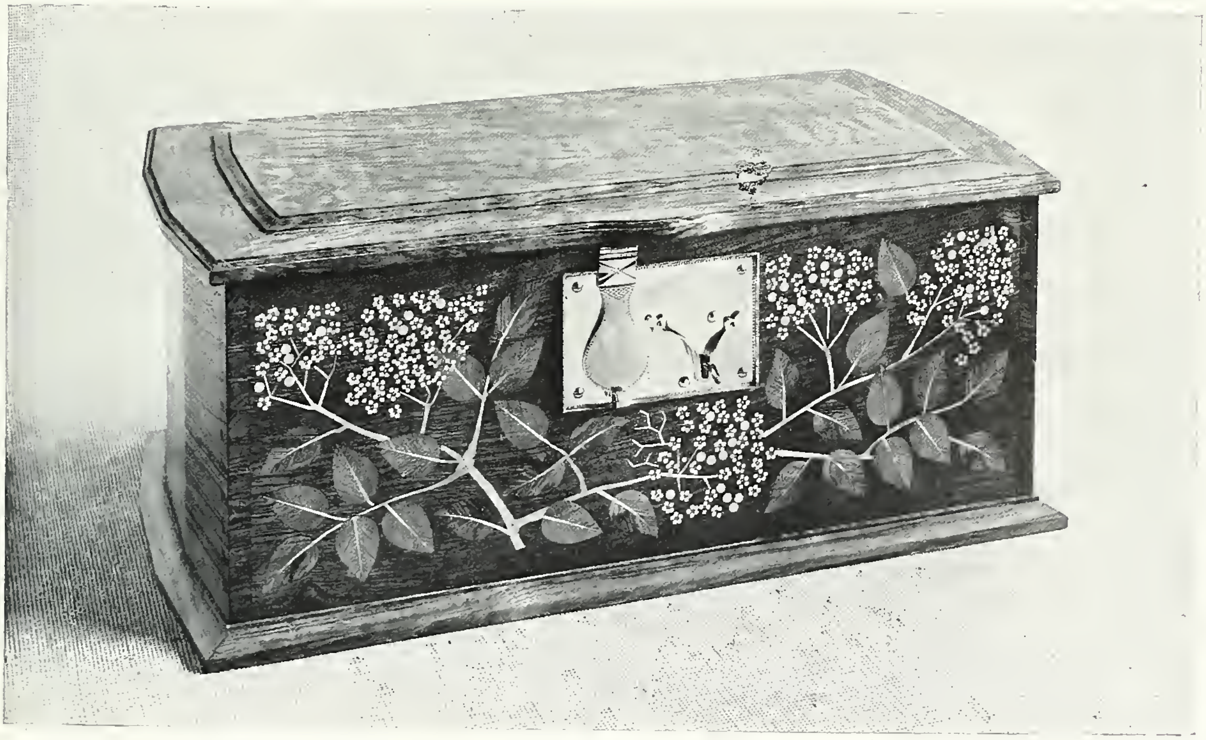
SMALL WALNUT CABINET DESIGNED FOR STORING JEWELLERY, ETC. *P. Waals*

Edgings inlaid with ebony and holly



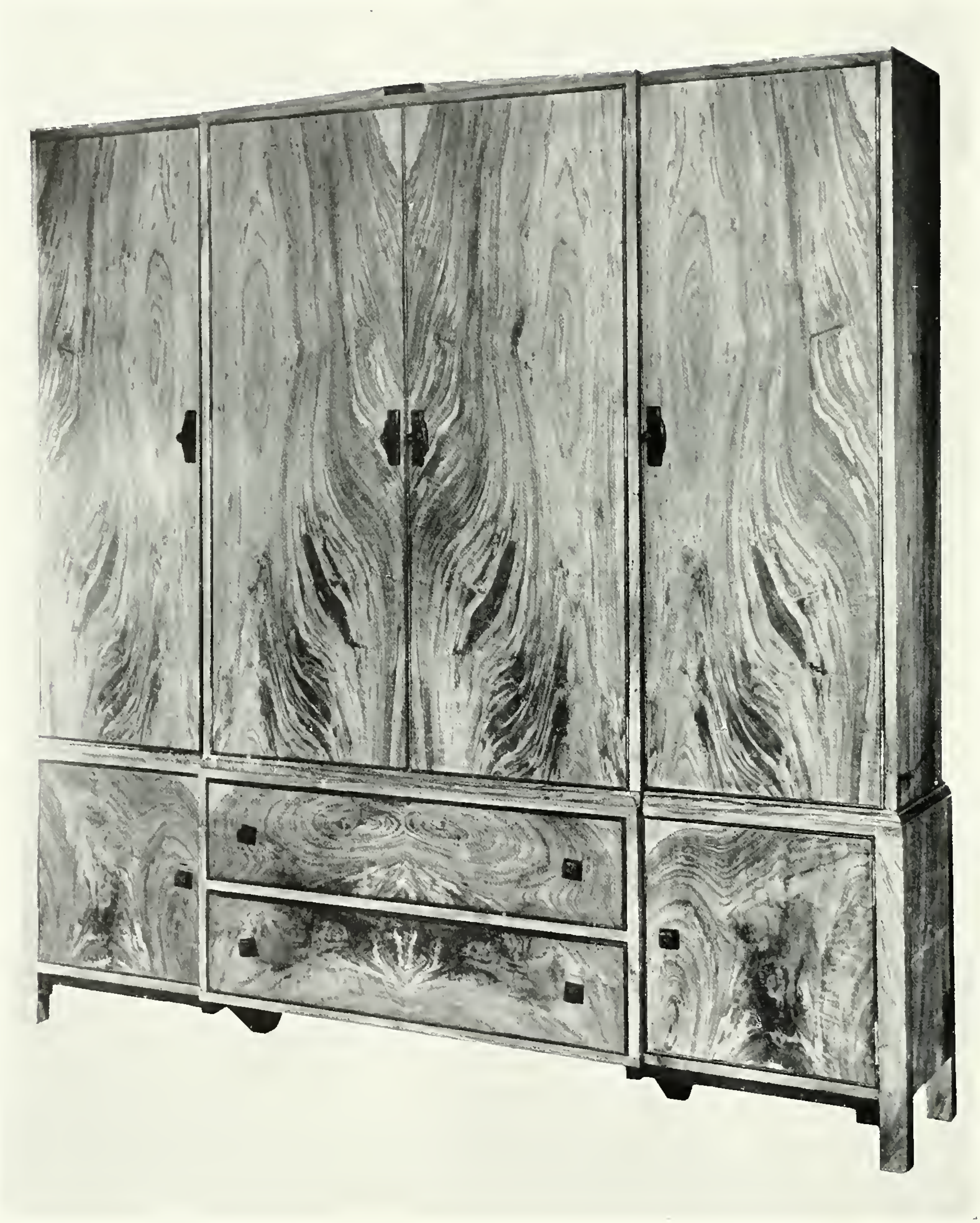
A GROUP OF CANDLESTICKS

A pair in ebony, beautifully profiled and of uncommon geometric design, by A. L. Osborne. In centre an electric-light standard in walnut, with ash-tray, by P. Waals



GLOVE BOX IN ENGLISH WALNUT *Gordon Russell*

Shaped ends, and front inlaid with box, yew, laburnum and other woods

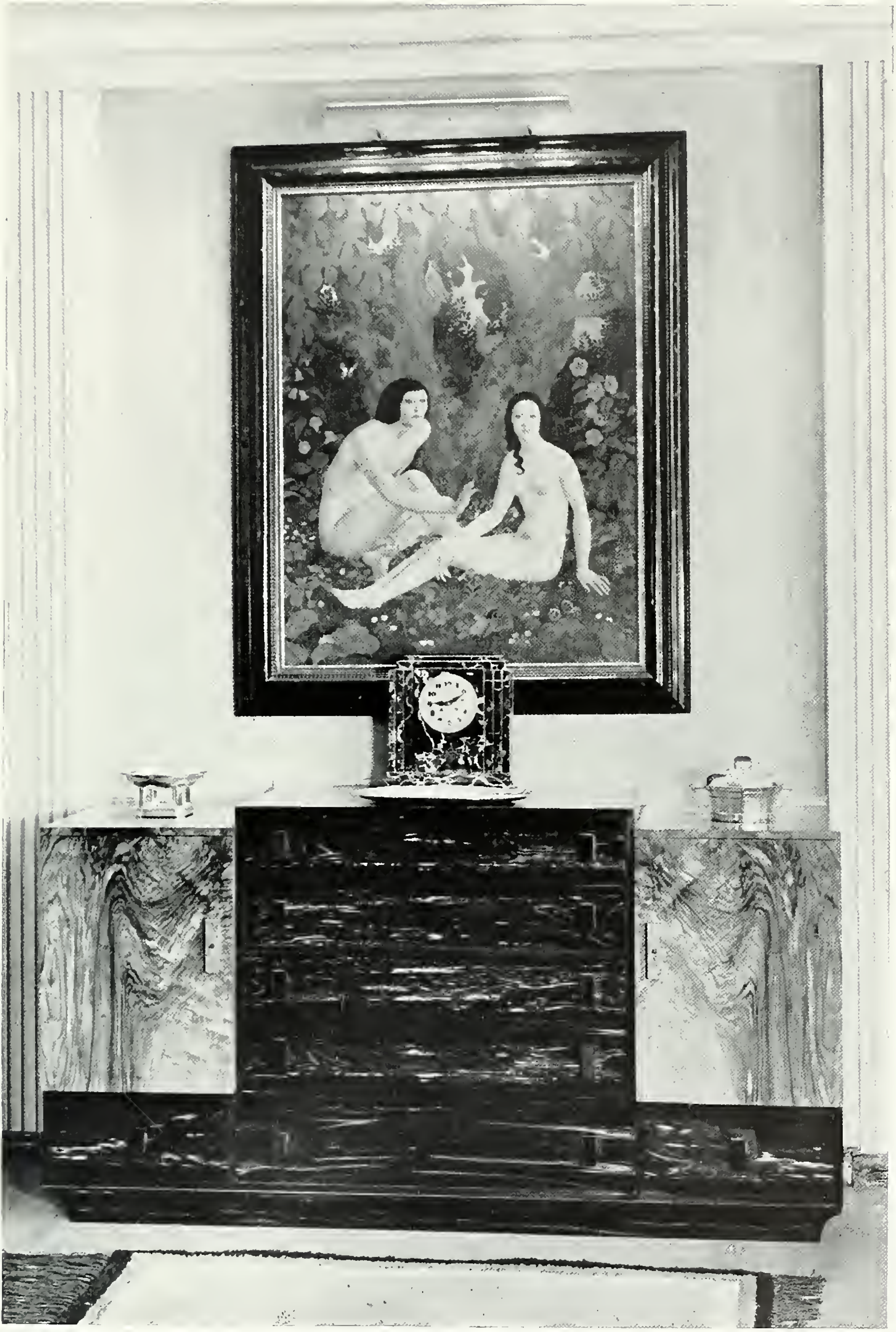


LARGE BOOKCASE VENEERED IN WALNUT

W. F. Crittall and E. W. Beckwith

Observe the balanced grain and the black cock beads lining up with the door hinges

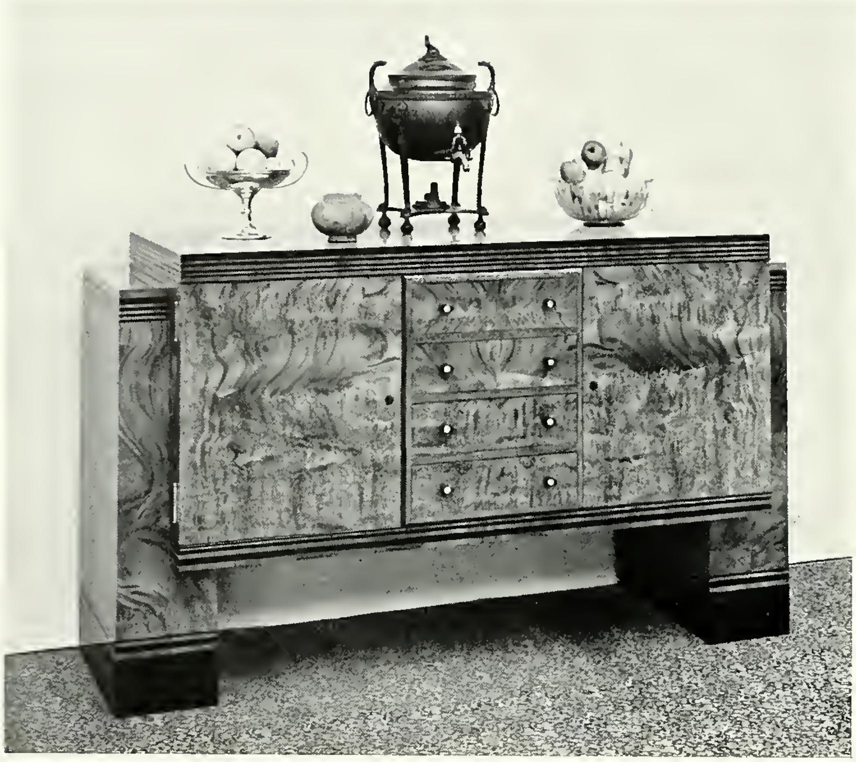
Sideboards



SIDEBOARD VENEERED IN WALNUT AND MACASSAR EBONY

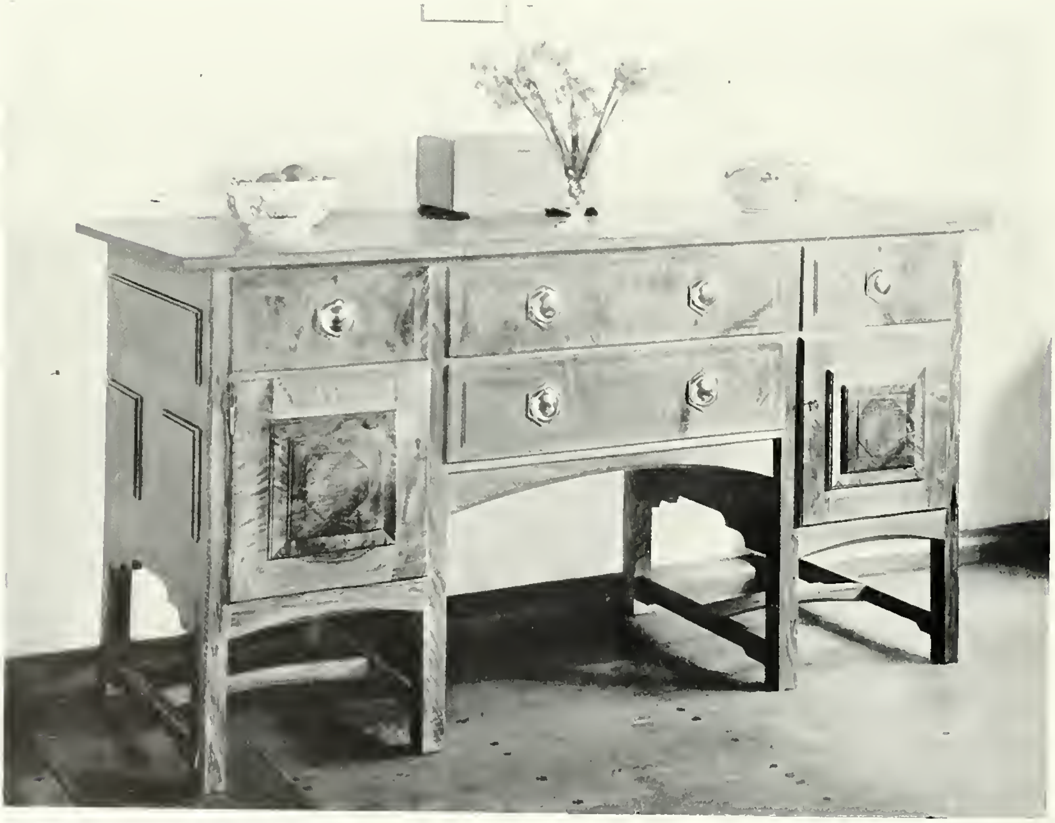
S. Chermayeff

A commodious and very modern piece, having rectangular, clear-cut masses, in which the two woods are utilised to emphasise the proportions and grouping



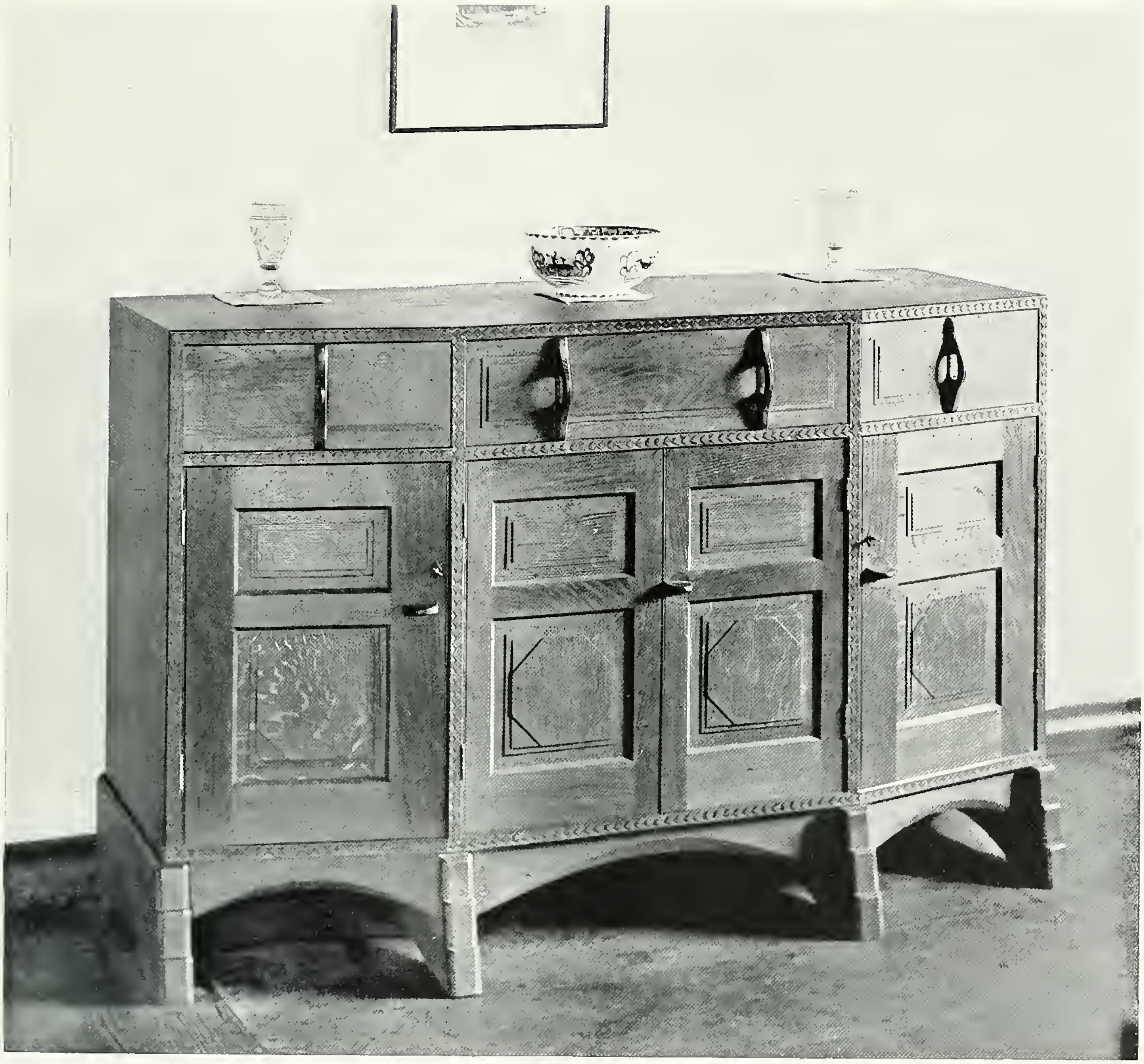
A MODERN SIDEBOARD IN FIGURED MAHOGANY *Charles A. Richter*

Supported upon rectangular pedestals, with bandings and plinths in ebony



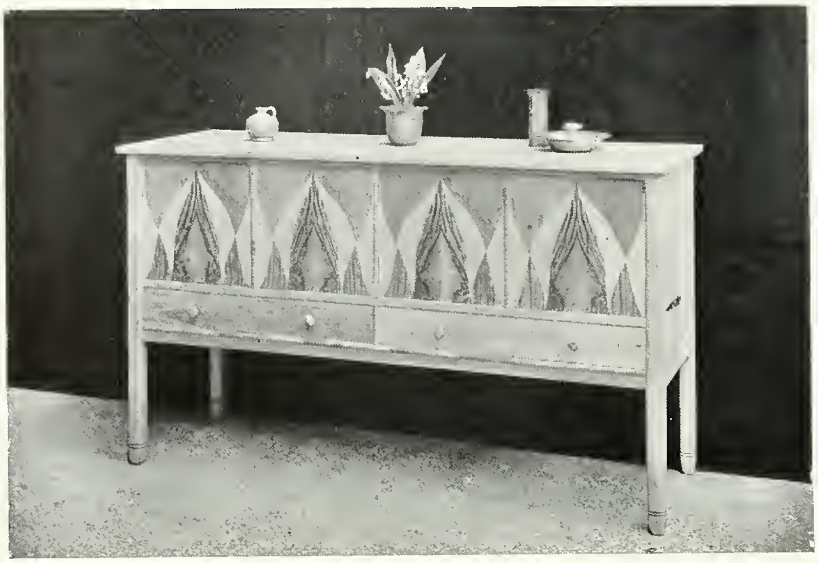
SIDEBOARD IN ENGLISH WALNUT *Sidney Barnsley*

A framed piece, using finely figured wood and having handles of polished brass



SIDEBOARD IN ENGLISH OAK *Edward Barnsley*

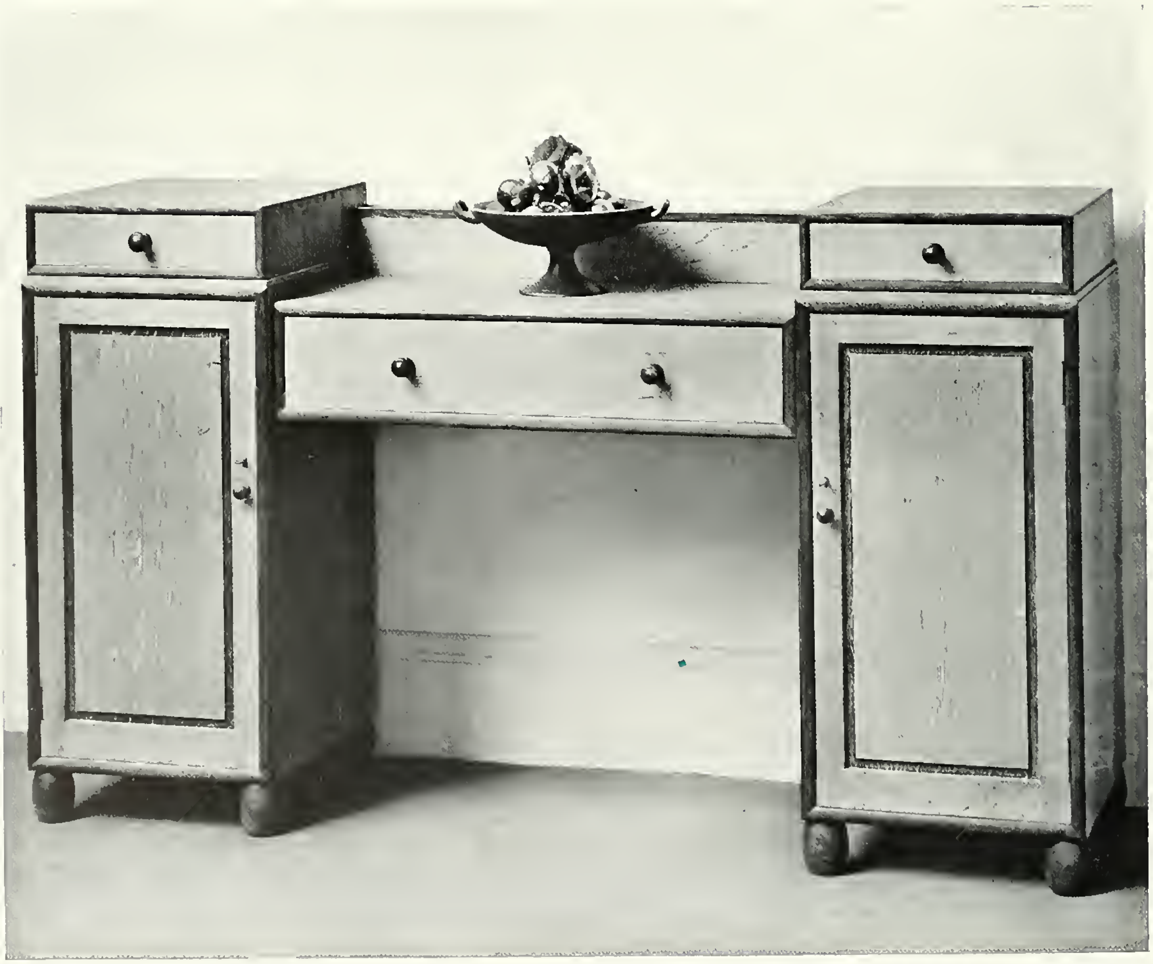
The splayed front has its edges carved with lozenge pattern. The doors and drawers are fitted with oak handles



Charles A. Richter

WALNUT SIDEBOARD OF SIMPLE FORM

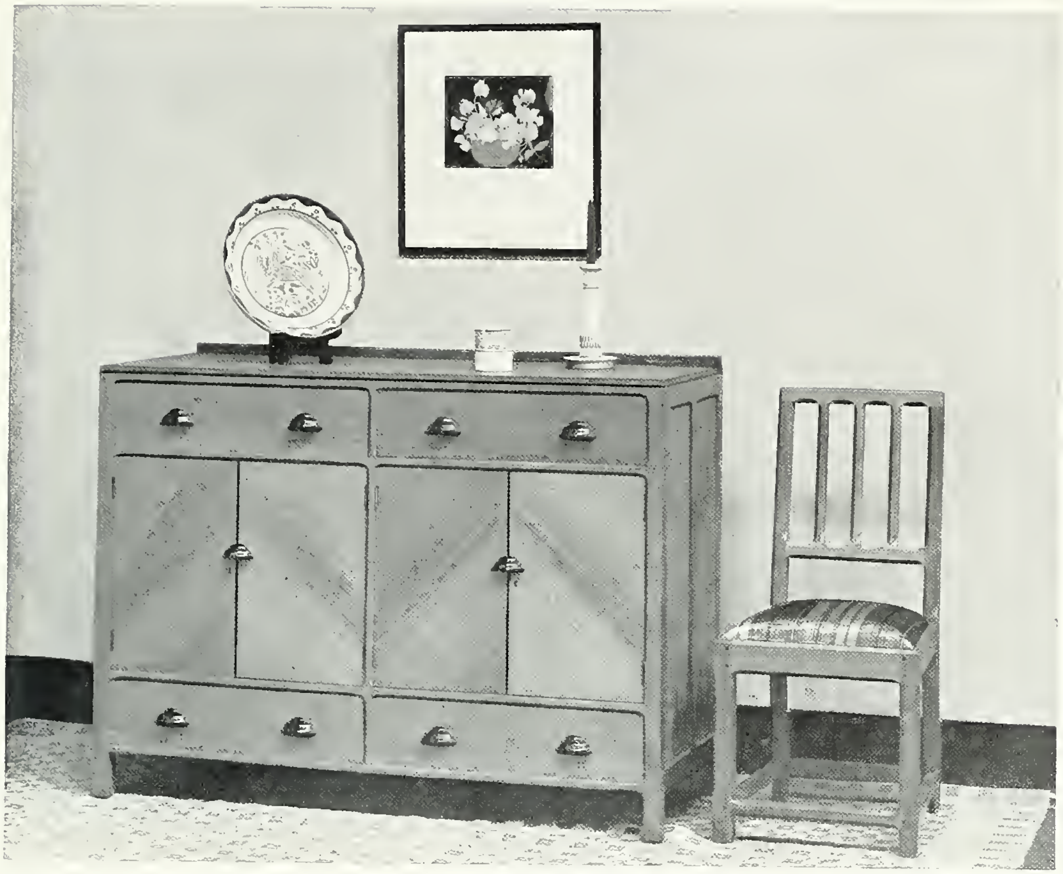
The cupboard doors inlaid with a design in paroba and laurel



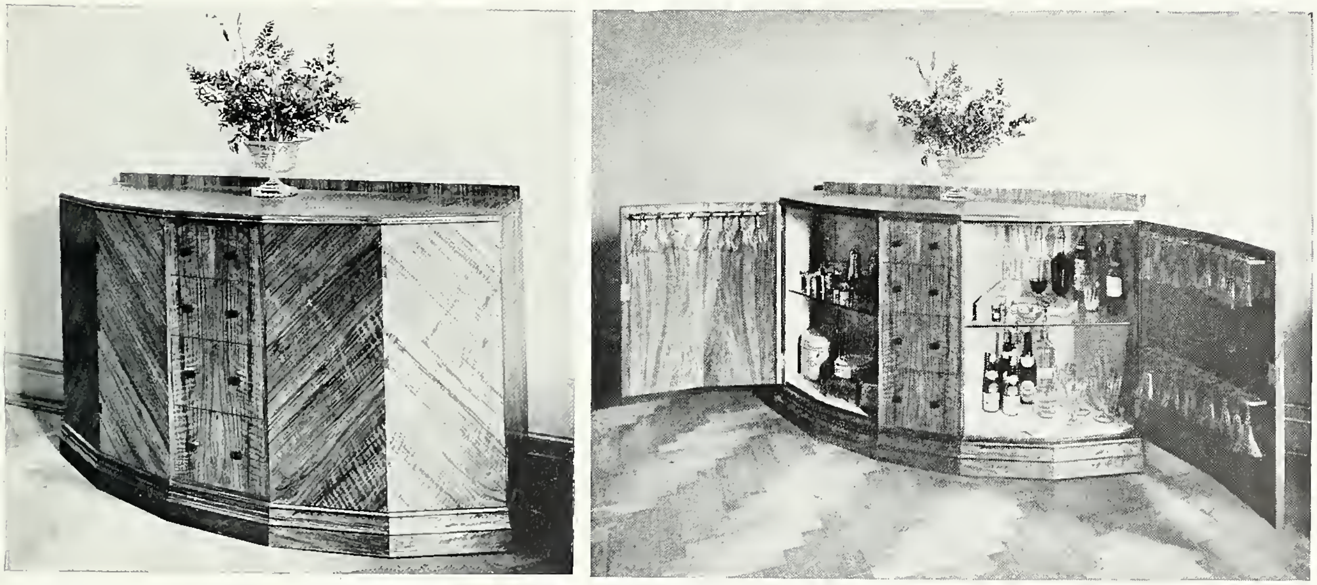
Ambrose Heal

SIDEBOARD IN UNPOLISHED OAK

The edges and feet stained grey

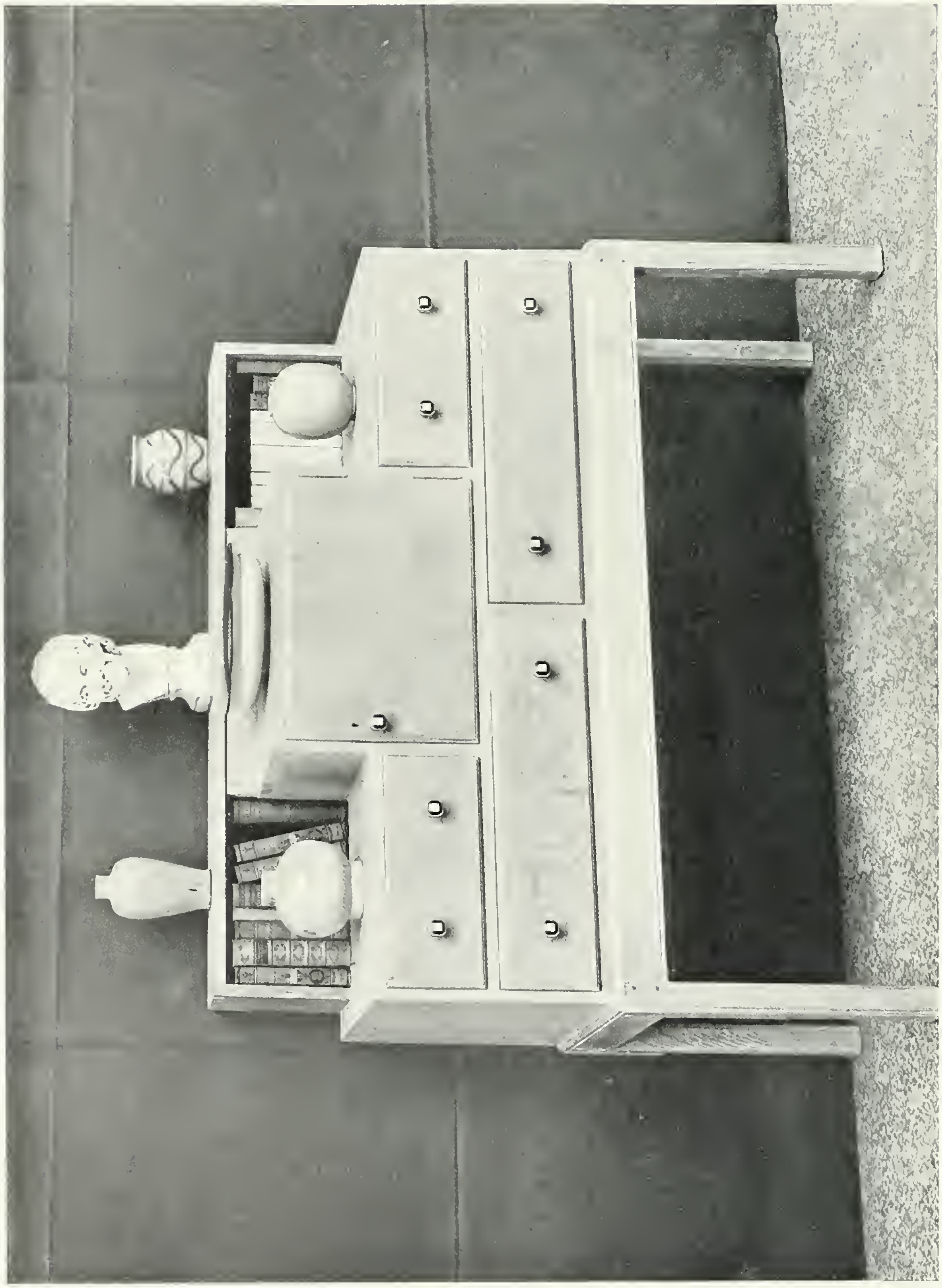


AN OAK SIDEBOARD DESIGNED TO GIVE MAXIMUM ACCOMMODATION *Michael Dawn*



A SIDEBOARD WITH ANGULAR FRONT *J. F. Johnson*

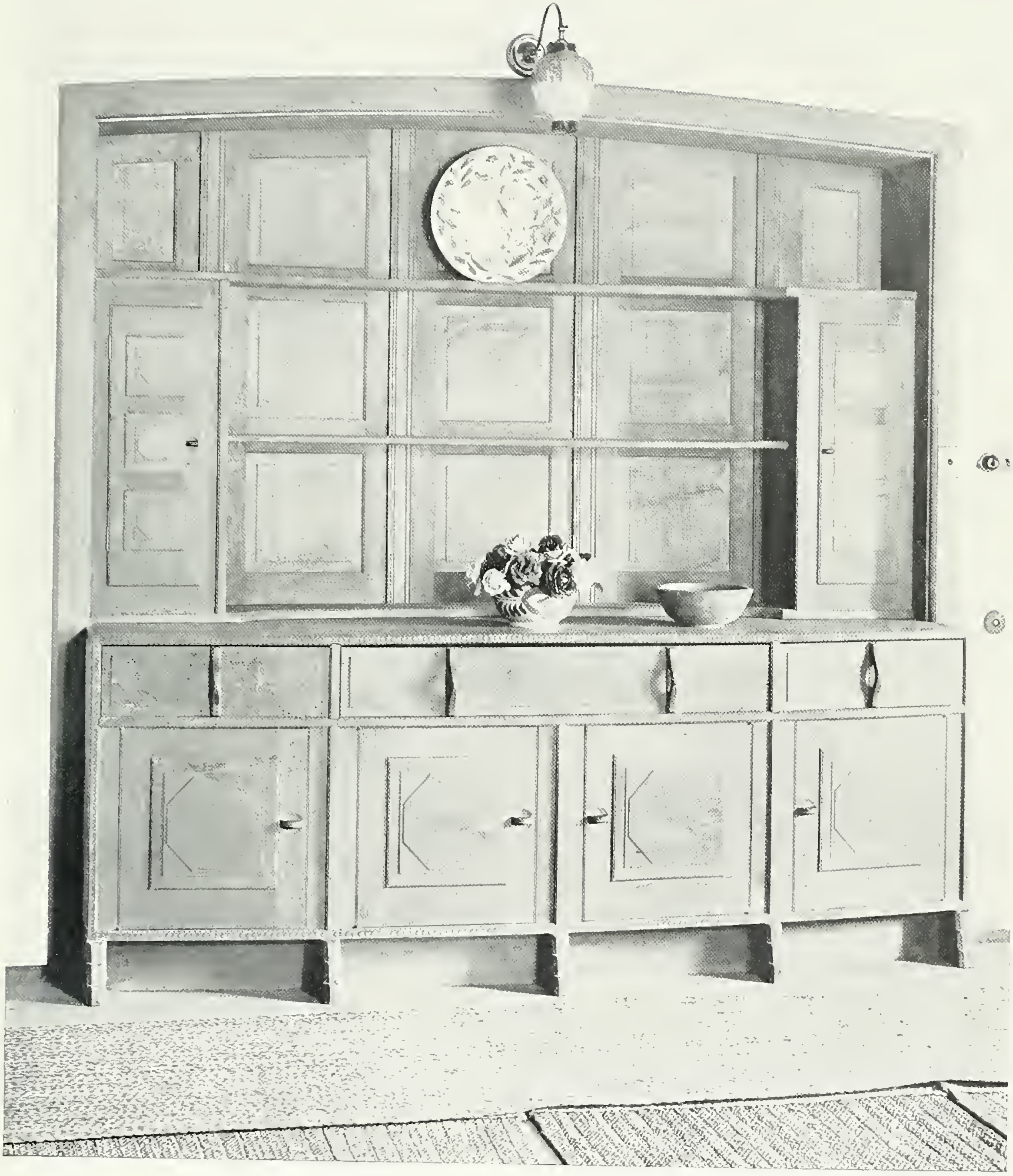
The sides open as doors and have racks for glasses on their inner faces.
In the centre is a tier of small drawers



Charles A. Richter

WEATHERED OAK SIDEBOARD WITH BOOKSHELF

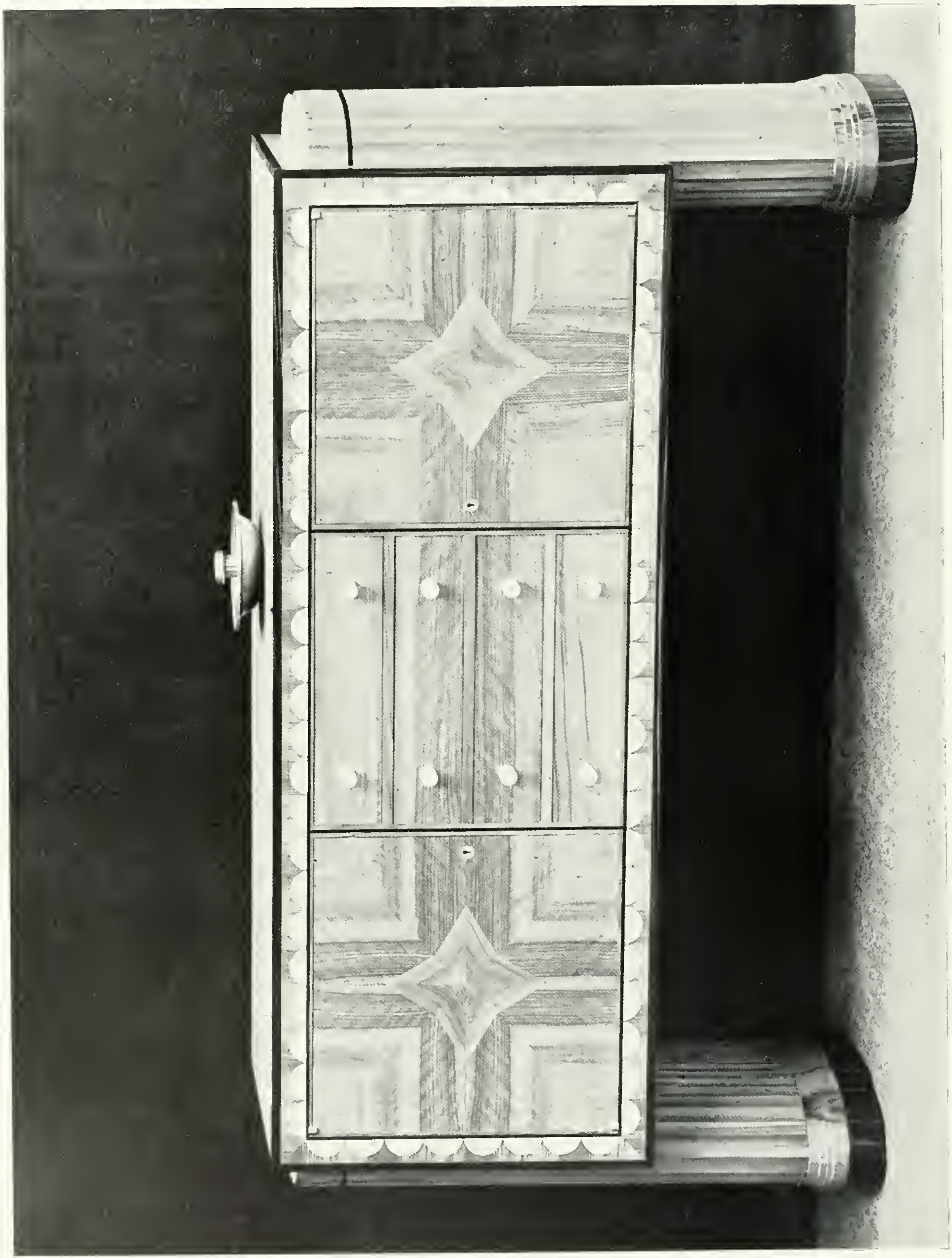
A pleasing design for a small room where cupboard accommodation is not of first importance



SIDEBOARD FIXTURE IN PANELLED RECESS

Sidney Barnsley and Alfred Wright

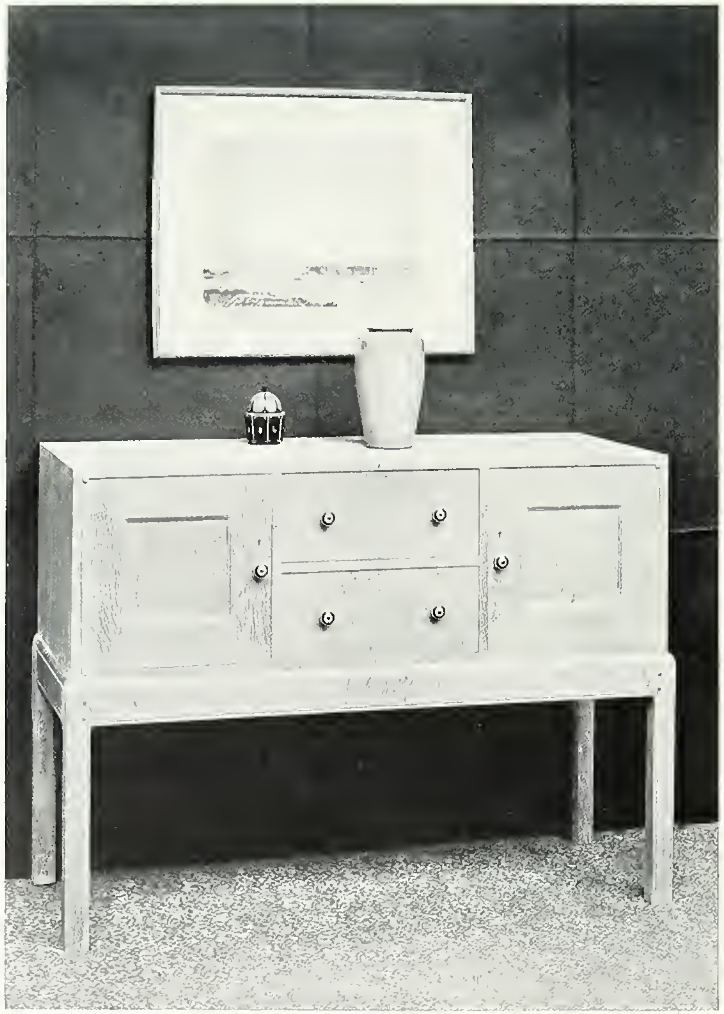
A commodious dining-room fitment with slight splayed projection. See page 54



Charles A. Richter

SIDEBOARD OF GEOMETRICAL DESIGN

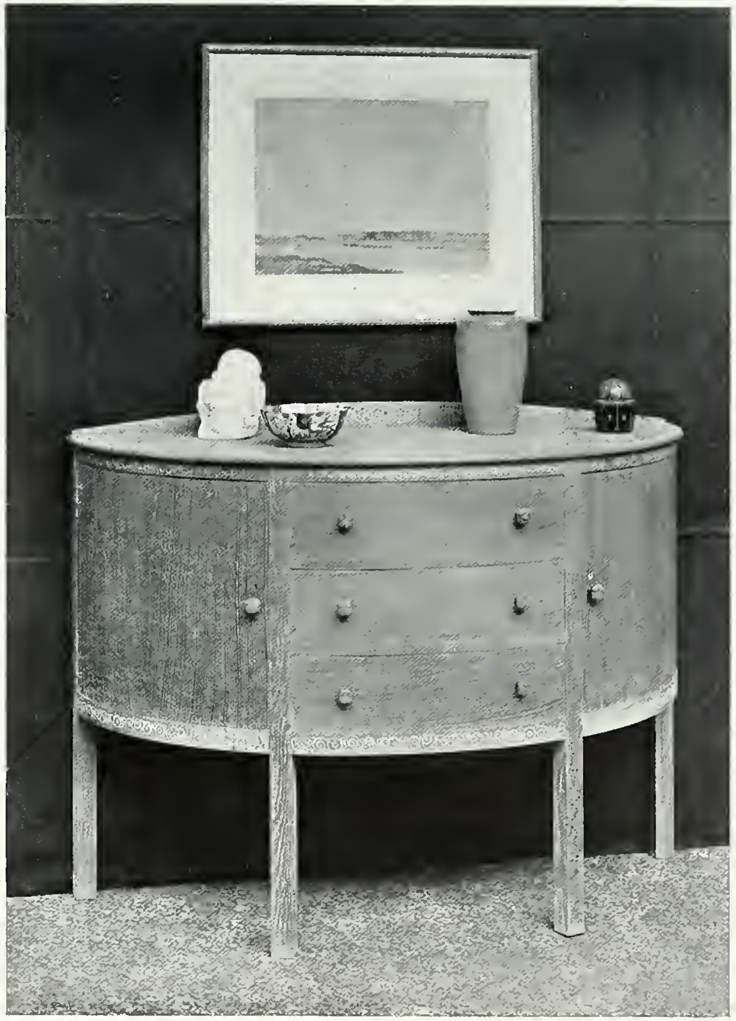
Veneered in French walnut, arranged in patterns on the square doors. Fluted oval pedestals, and edgings and plinths of ebony



Charles A. Richter

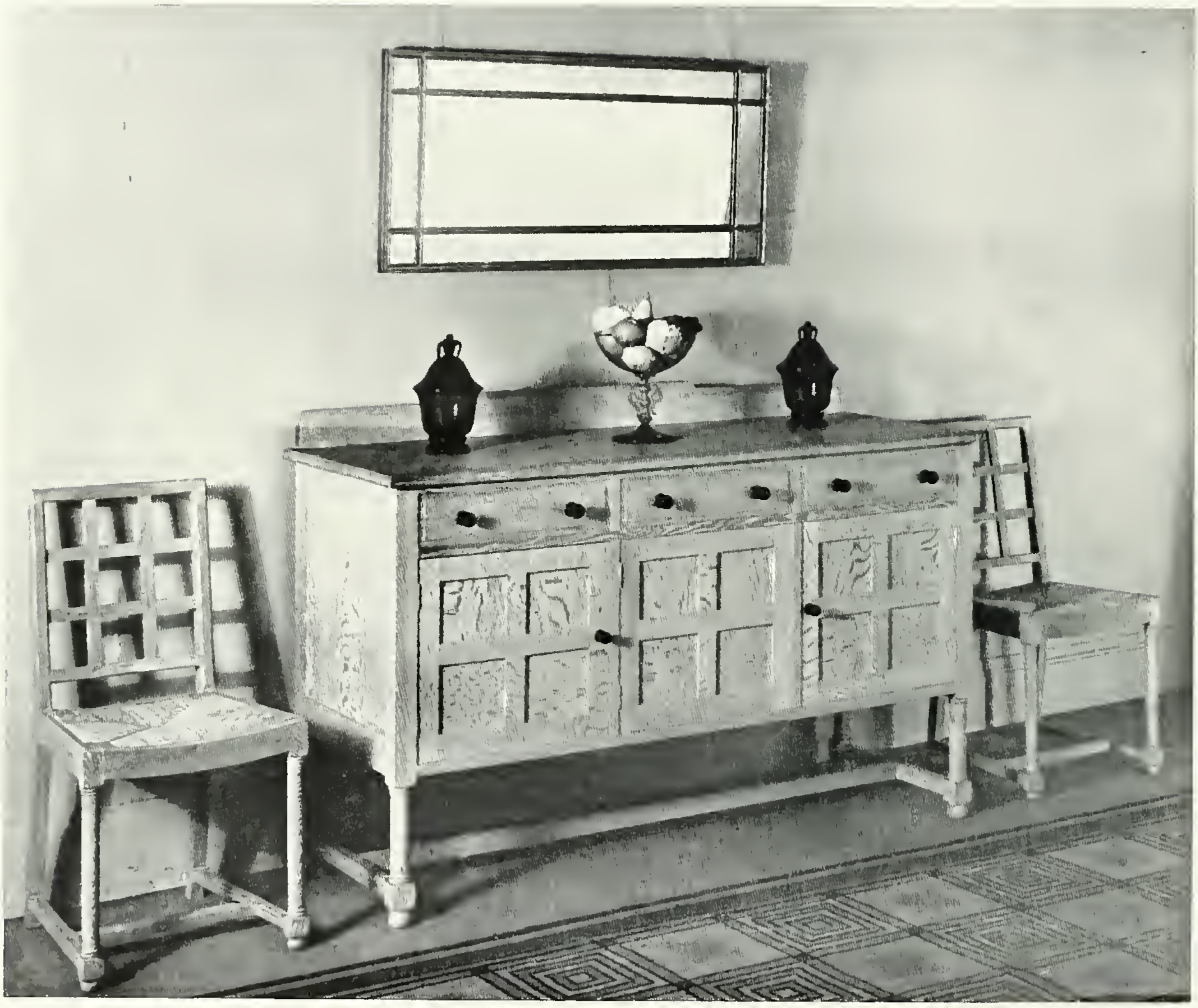
SMALL RECTANGULAR SIDEBOARD IN WEATHERED OAK

The group of octagonal knobs gives interest to the plain front



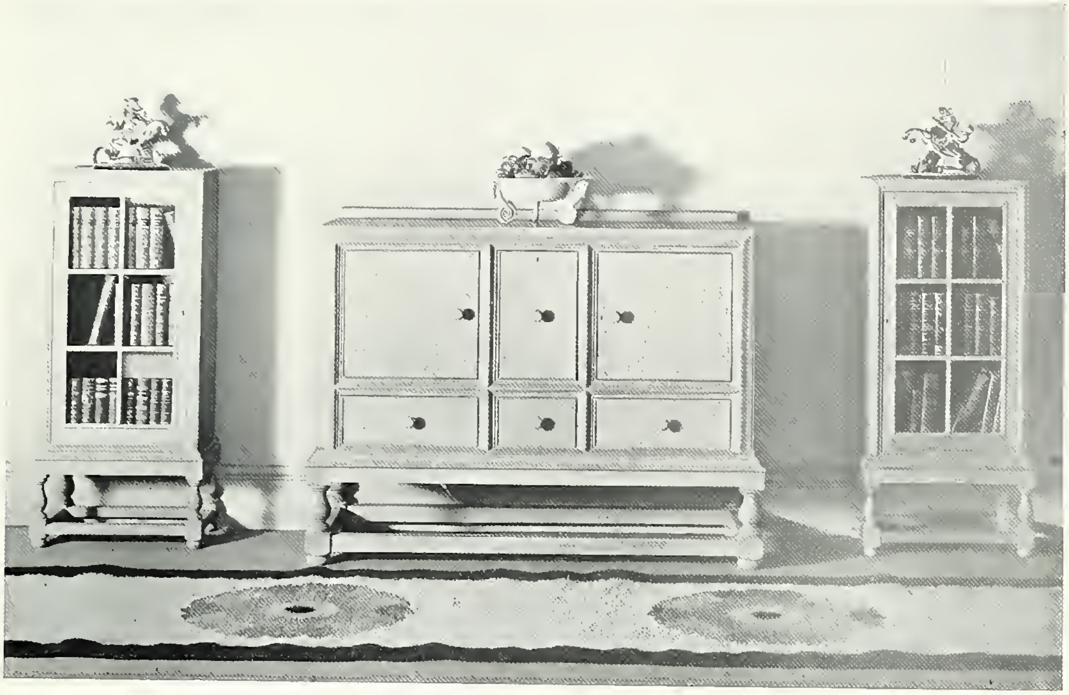
Charles A. Richter

SMALL BOW-FRONTED SIDEBOARD IN WEATHERED OAK WITH INCISED DECORATION IN WHITE



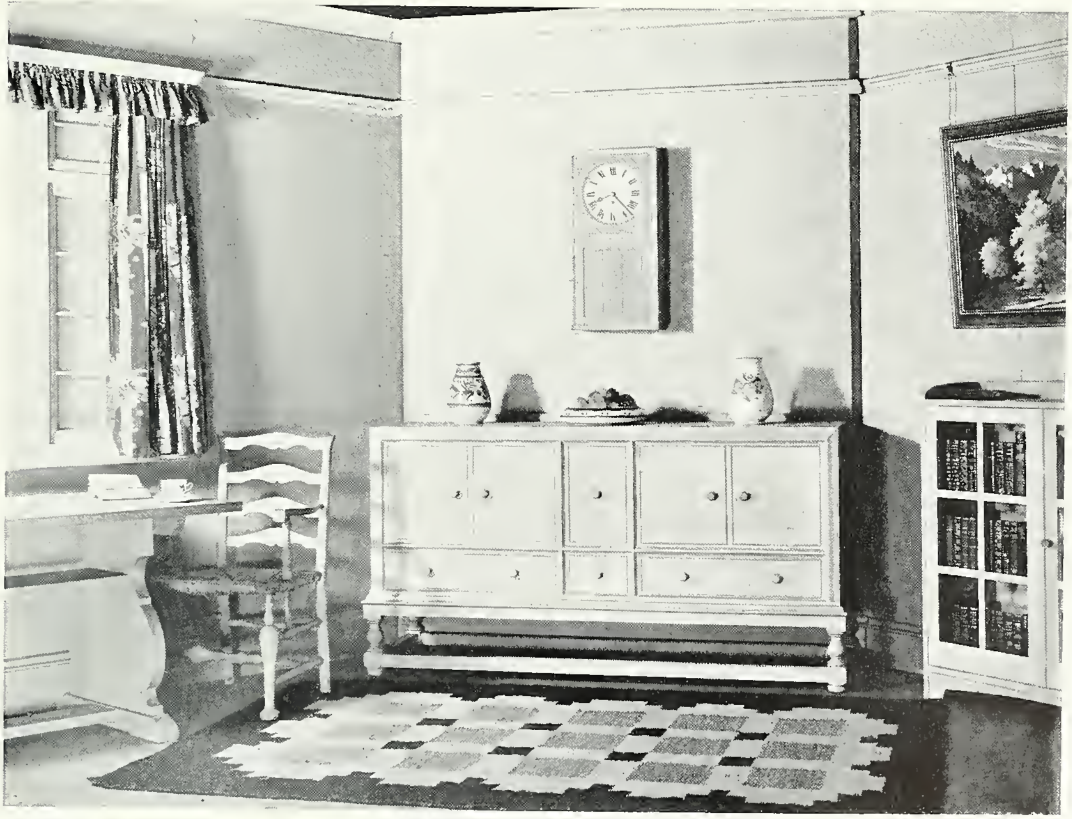
A DINING-ROOM GROUP IN WEATHERED OAK *Heal and Son*

A symmetrical arrangement of simple, well-designed pieces; suitable for the smaller house



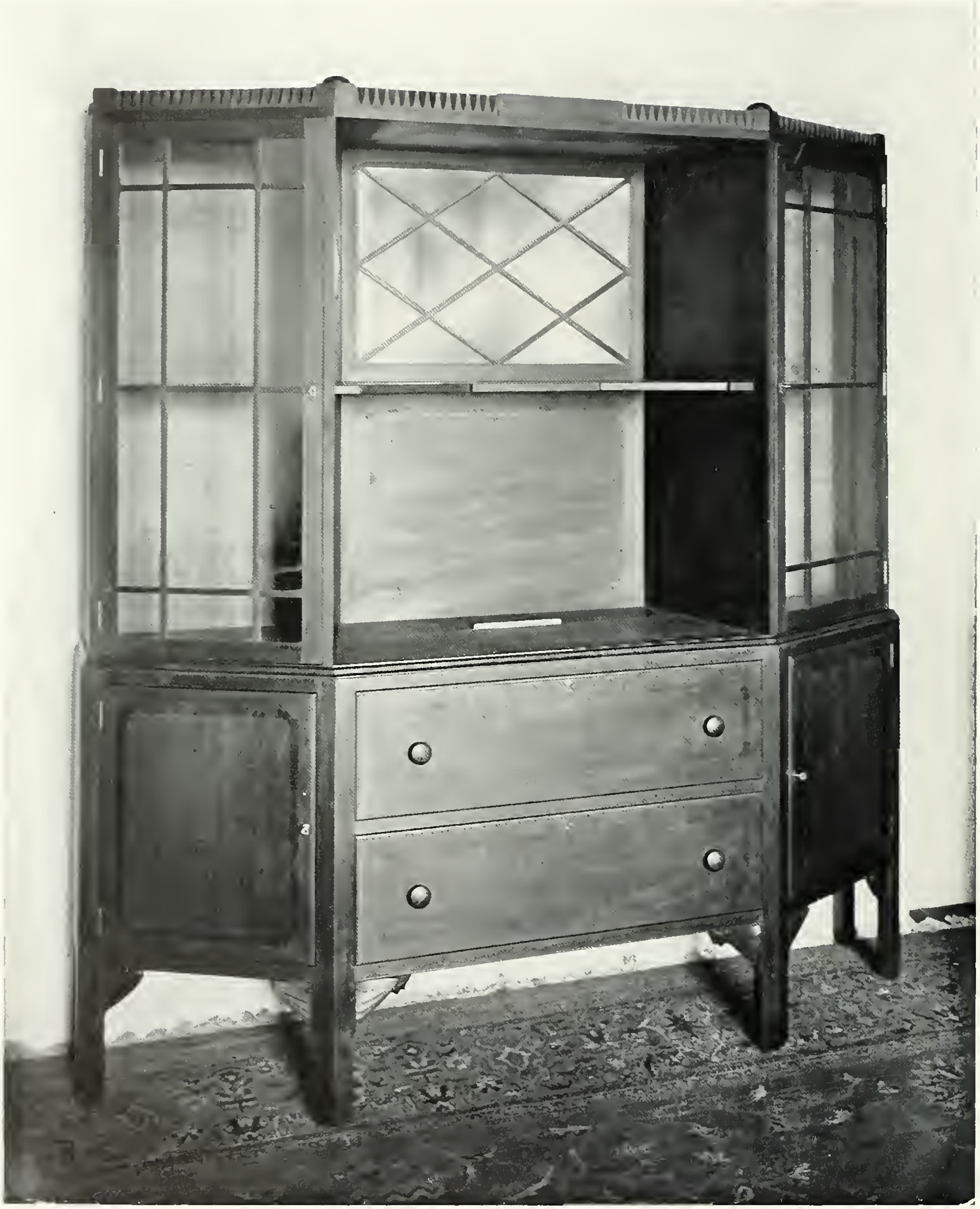
WEATHERED OAK DINING-ROOM FURNITURE Heal and Son

A small sideboard flanked by narrow cabinets; the framing faced with a bolection moulding, and the trio supported on low stands with turned legs



THIS ILLUSTRATION FORMS AN INTERESTING COMPARISON WITH THAT ABOVE

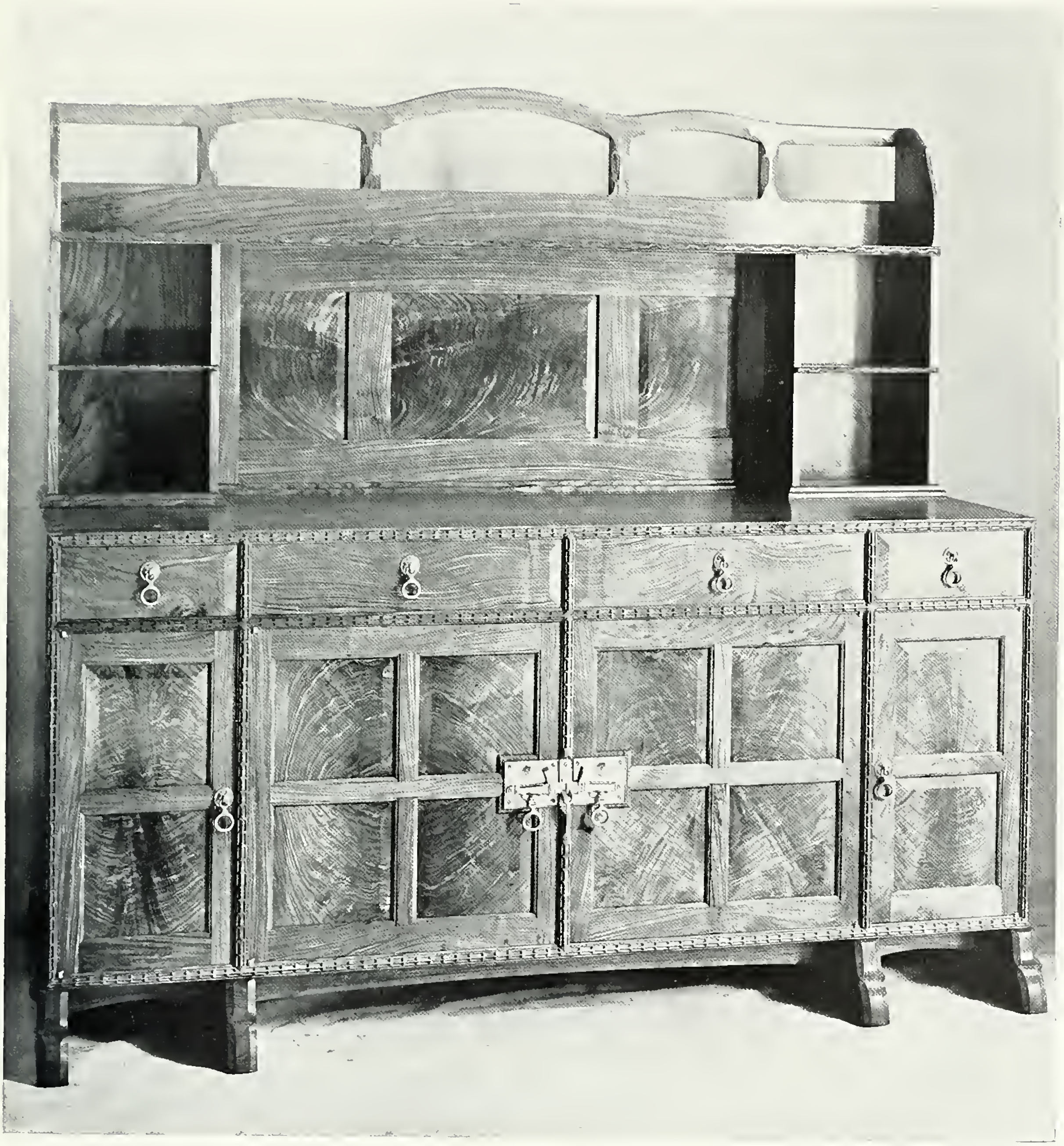
The same design is expanded to provide considerably more accommodation, while preserving good proportions



SIDEBOARD IN MAHOGANY

W. F. Crittall and E. W. Beckwith

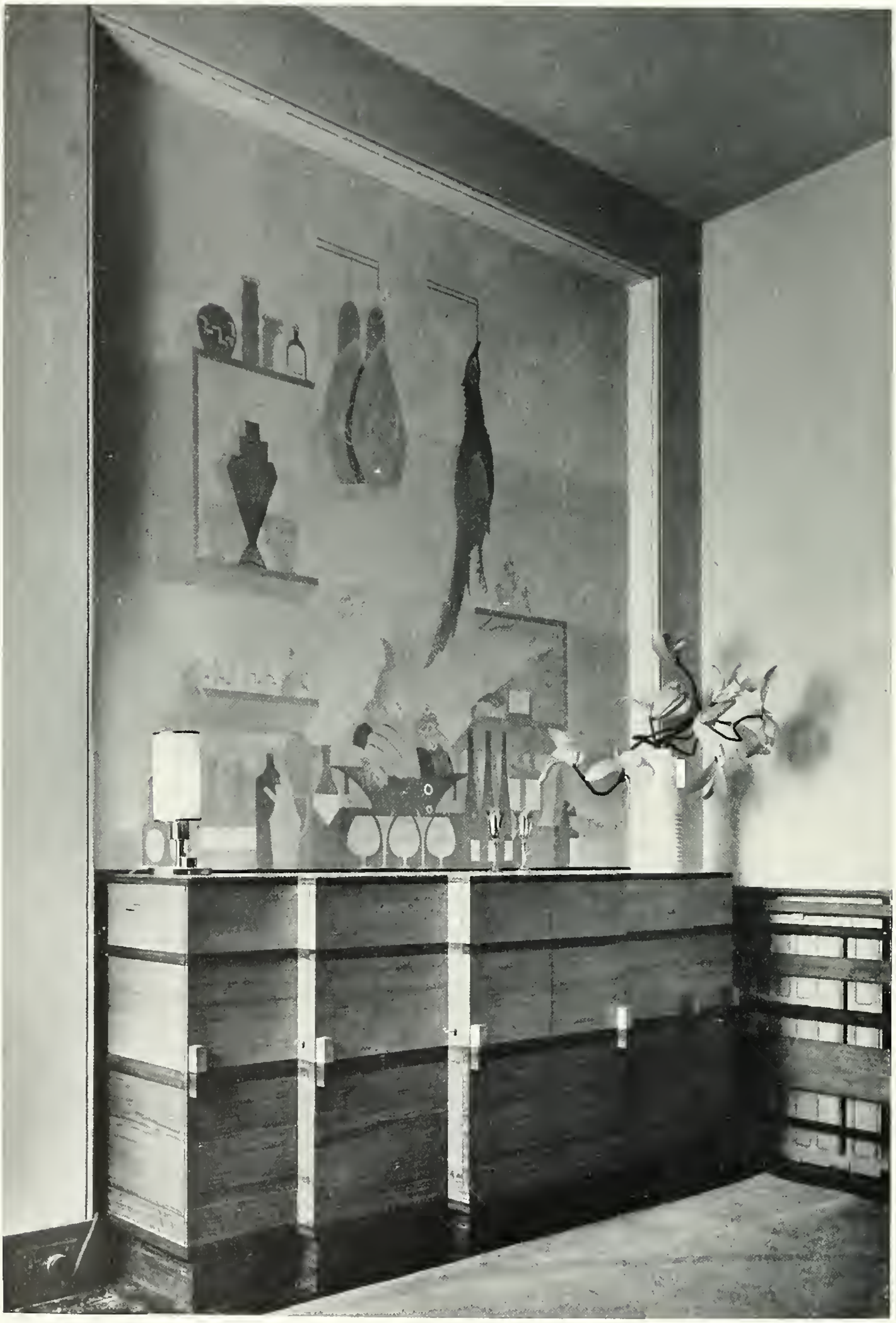
The sides splayed, with glazed cupboards for silver. The upper centre is mirrored with sheet glass, and below it is space for a large silver salver. Carved cornice and winged brackets to legs, with carved heads to centre portion



SIDEBOARD IN ENGLISH WALNUT

P. Waals

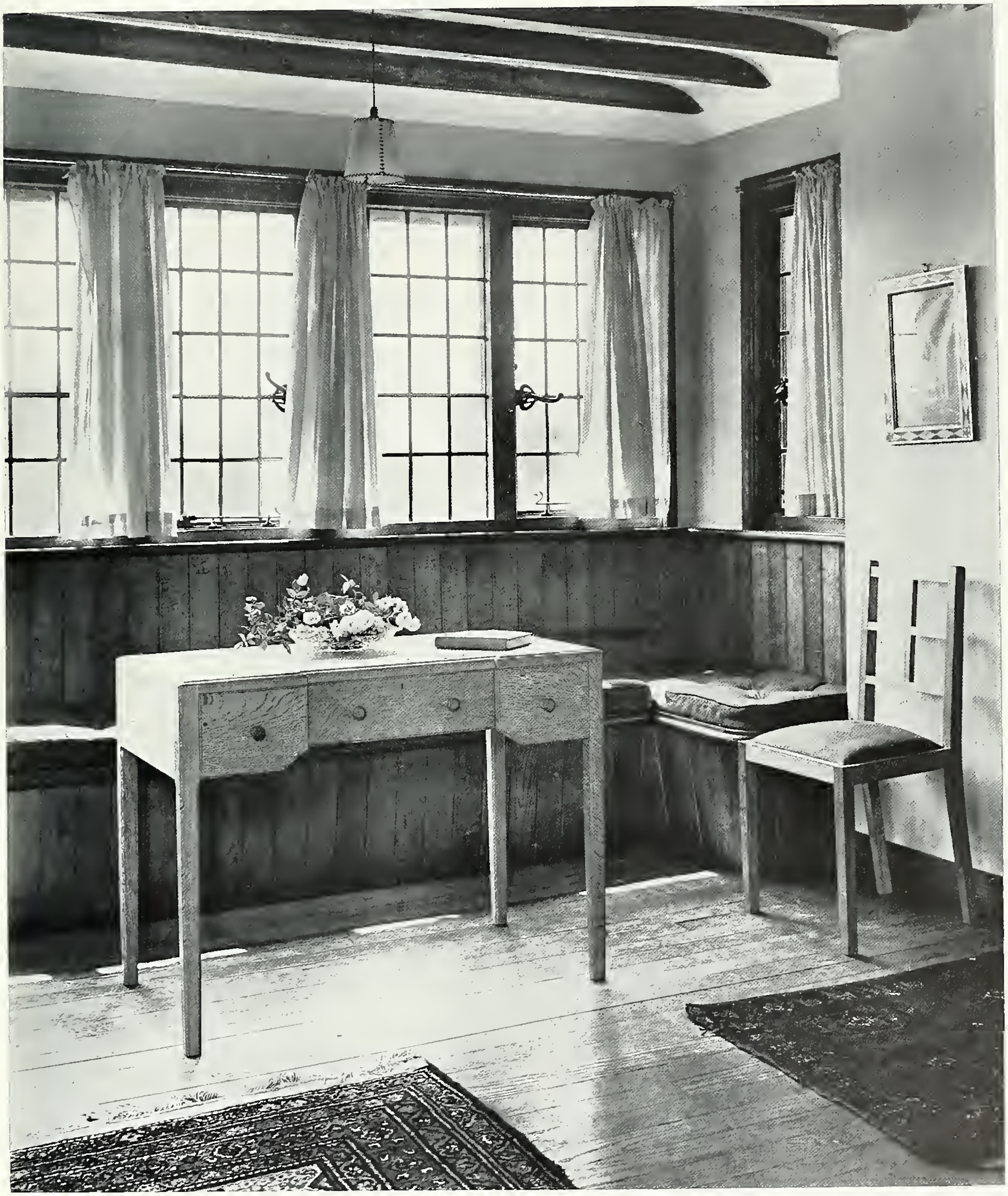
A pleasant grouping of richly figured doors, the top surmounted by an open framework of shelves for display. Hand-made brass fittings



COMMODIOUS SIDEBOARD FITTED TO A RECESS *S. Chermayeff*

Veneered in horizontal bands of English, French, and Australian walnut: the doors arranged to slide and the top of metal. The painting above is by Eastland Fortey, and is partly seen reflected in the mirror at the opposite end of the room on page 48

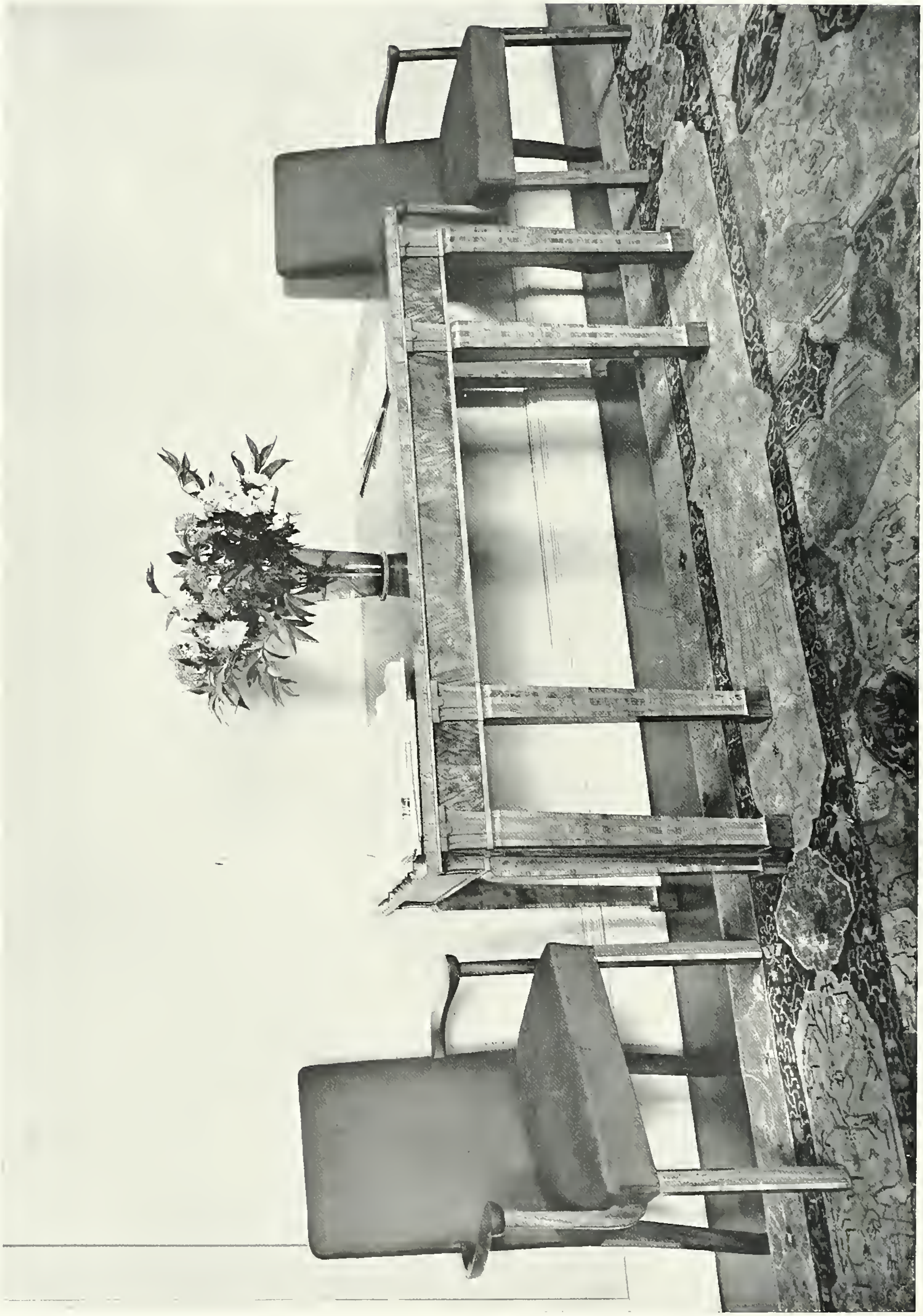
Tables



A SIMPLE WRITING-TABLE IN A WINDOW BAY

John Stark

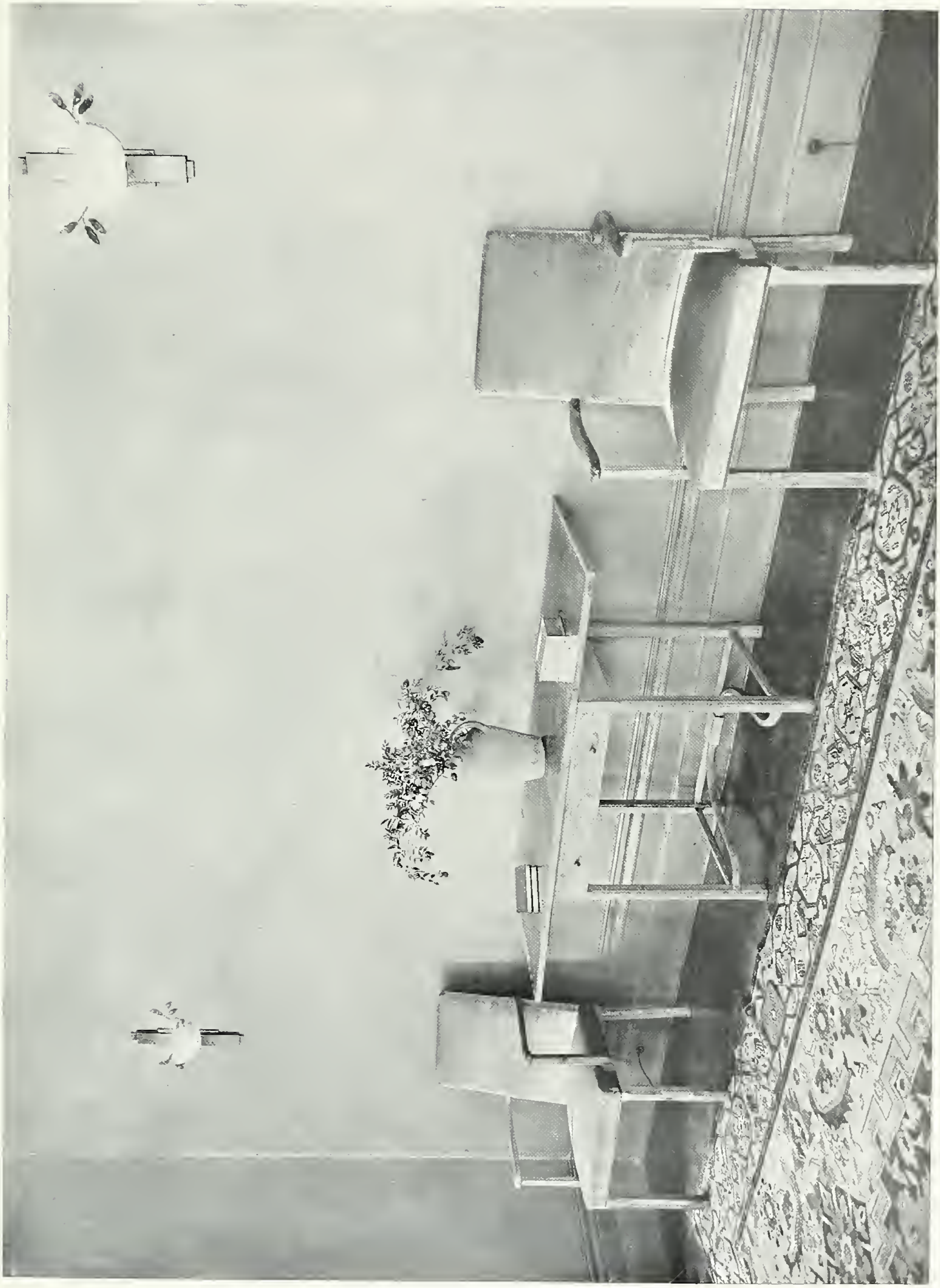
The centre drawer is slightly recessed, and the lower corners of the side drawers are splayed to avoid sharp angles. The legs taper and the top is inset



R. W. Symonds and Robert Lutyens

SIDE-TABLE GROUPED WITH CHAIRS

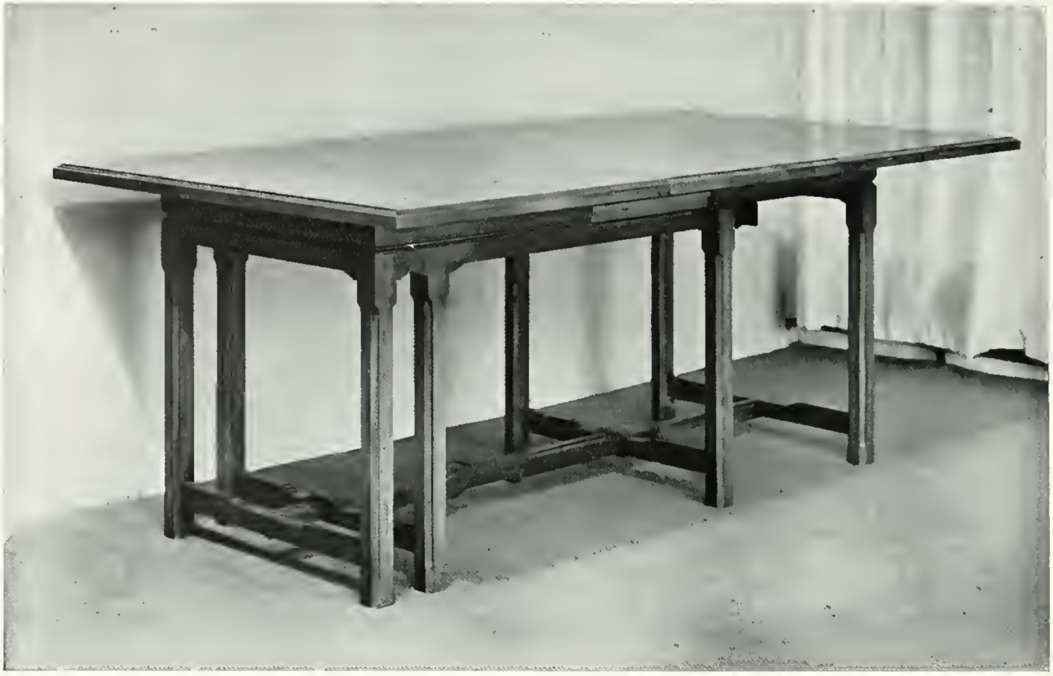
Table veneered with straight-grained and burr walnut, with yew pilasters, caps and bandings. En suite with writing-desk shown on *page* 137



R. W. Symonds and Robert Lutyens

SIDE-TABLE IN WALNUT WITH YEW VENEERS

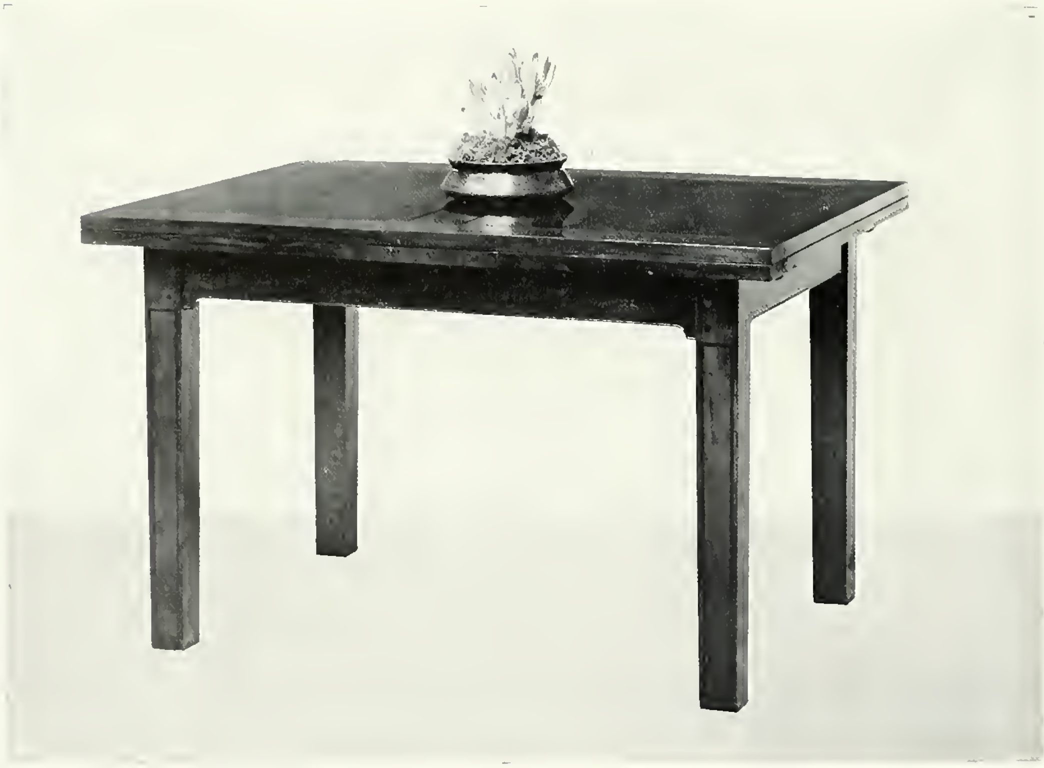
The folding top is shown fully extended. Another pleasant group, in which the wall sconces play an effective part



EXTENDING DINING-TABLE IN MAHOGANY

A. L. Osborne

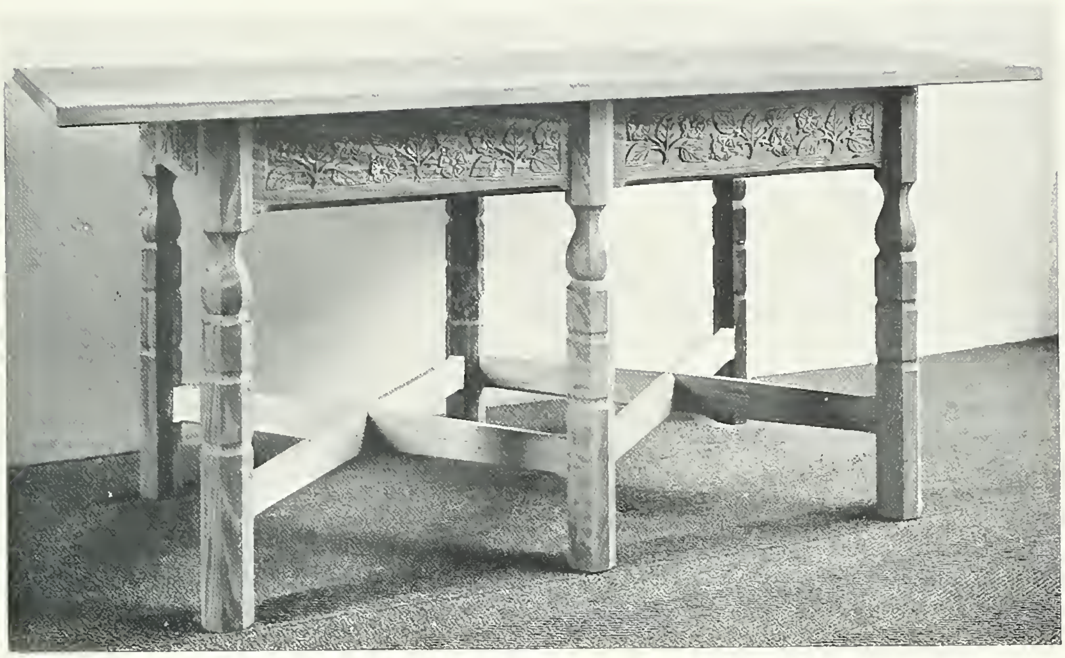
The top has extra leaves and is here shown with one inserted. The centre stretcher is designed to slide in telescopic fashion with the main top rails



EXTENDING DINING-TABLE OF DRAW-LEAF TYPE

John Stark

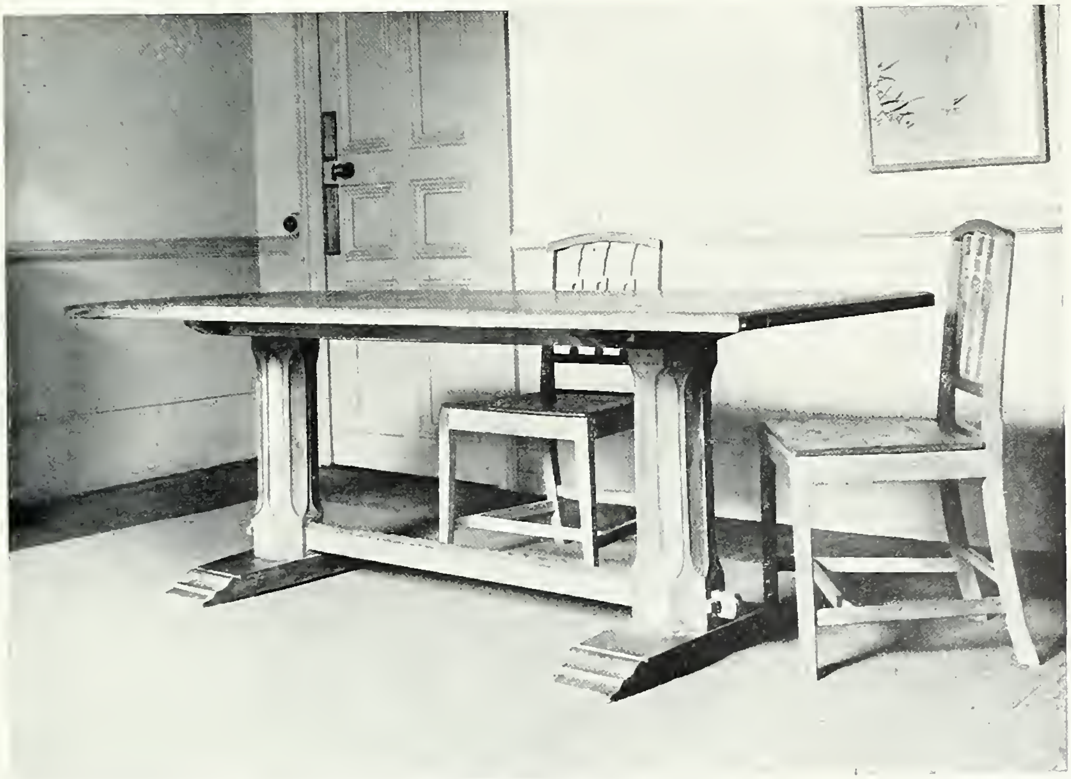
The top is of double thickness with an under-leaf to draw out at each end



Gordon Russell

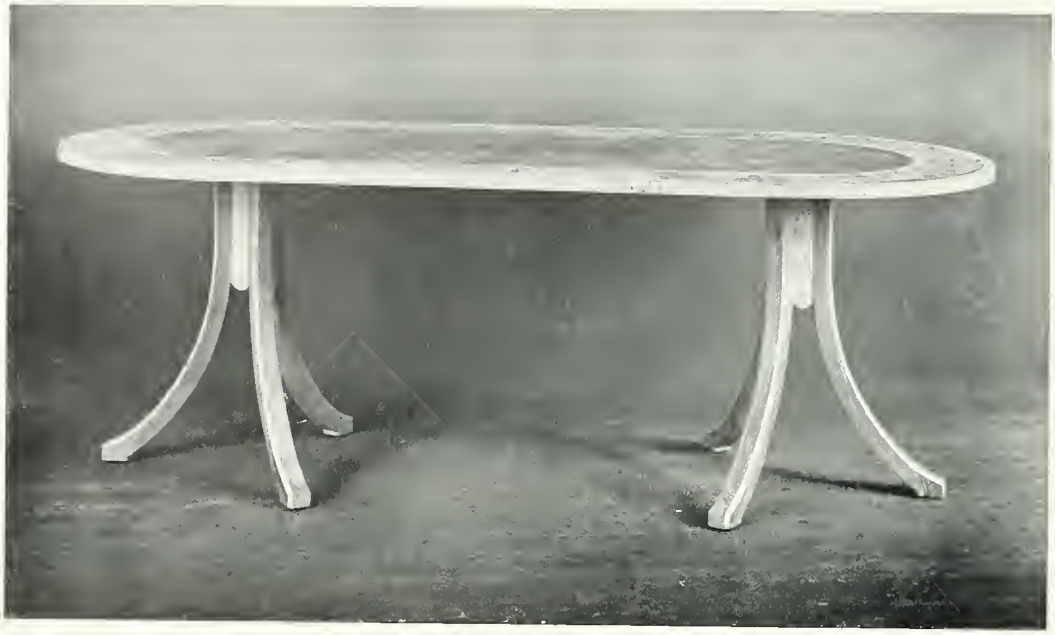
OAK DINING-TABLE WITH CARVED FRIEZE

The moulded octagonal legs, tied with diagonal stretchers, make a very attractive and practical piece



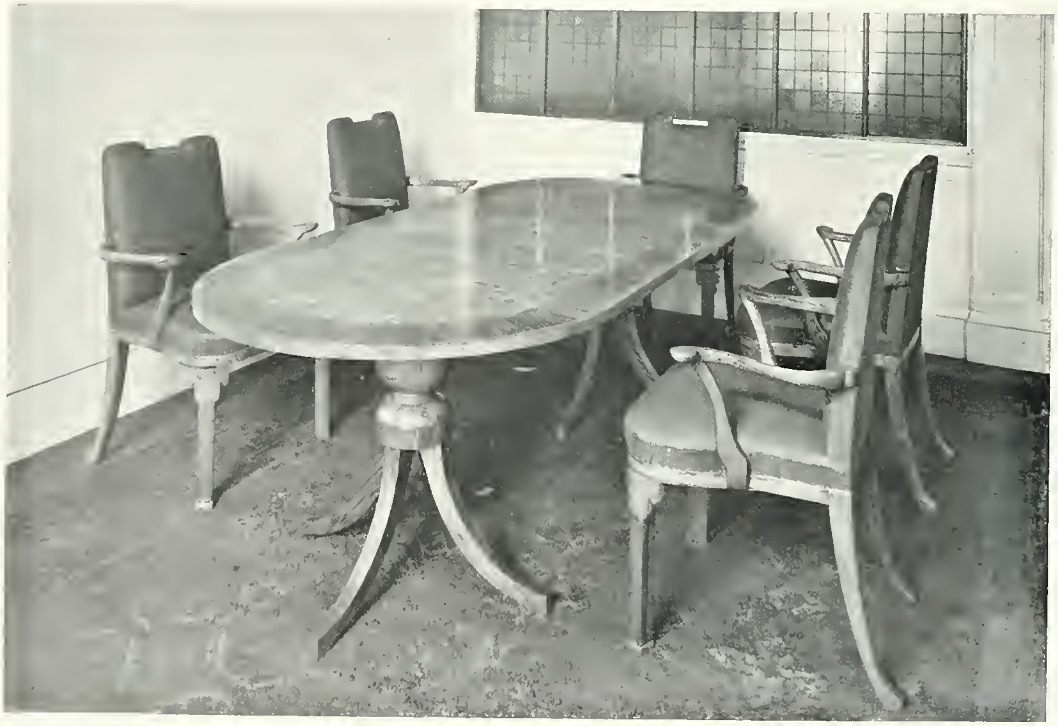
Frances Dagley

OAK DINING-TABLE WITH CARVED COLUMNAR SUPPORTS AND CENTRAL STRETCHER



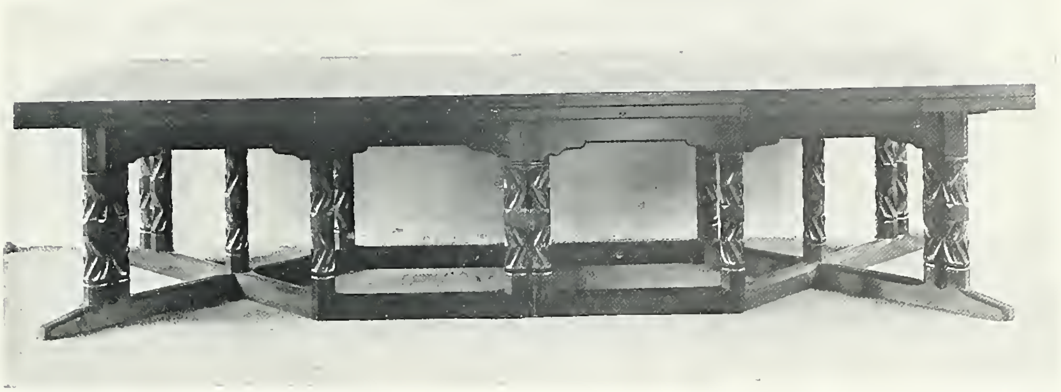
EXTENDING DINING-TABLE WITH LOOSE LEAVES *R. W. Symonds and Robert Lutyens*

Tripod legs of walnut with yew-veneered centre. The top with burr walnut centre, and cross-banded border of walnut and yew



BOARD-ROOM TRIPOD TABLE IN WALNUT *R. W. Symonds and Robert Lutyens*

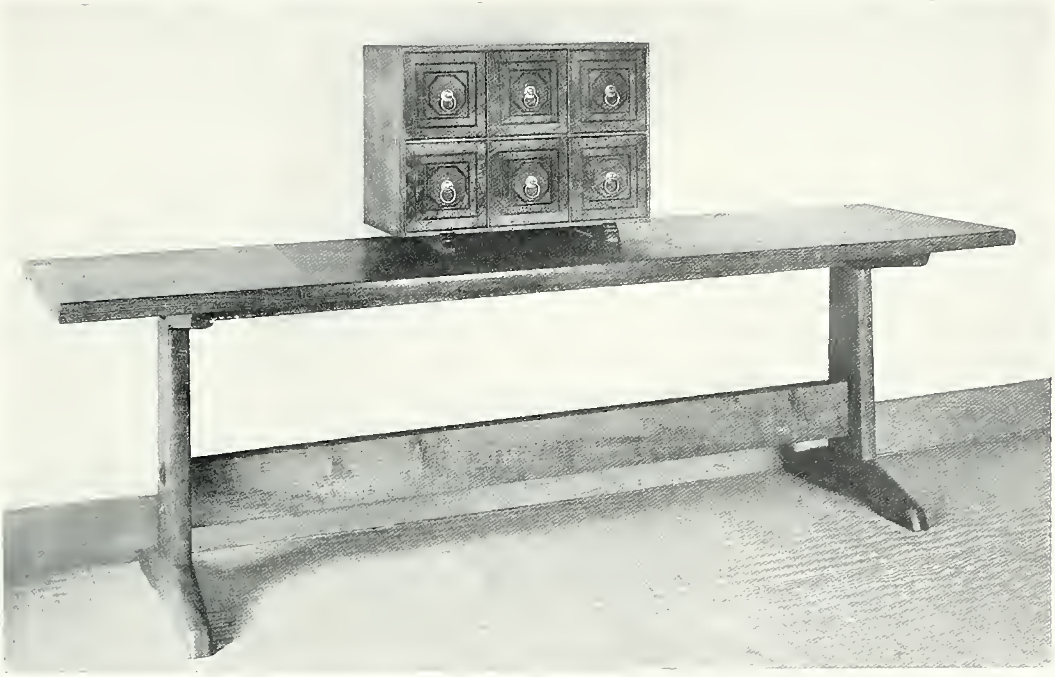
The top has a centre of burr wood with cross-banded border. The chairs are of walnut and yew, upholstered



DRAW-LEAF DINING-TABLE IN BOG OAK

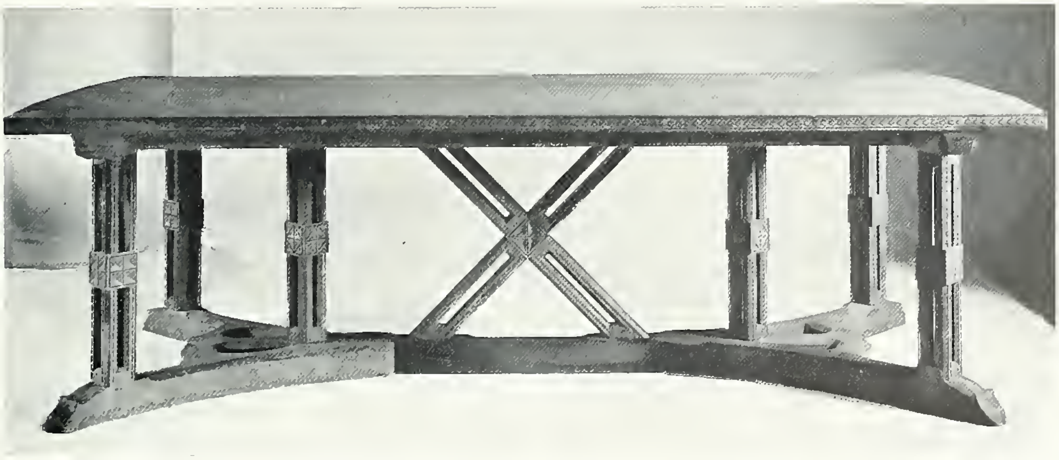
Gordon Russell

With carved legs and ground stretchers. The top is shown with the leaves closed. It will extend to 16 feet



OAK HALL TABLE, WELL SUITED TO A COUNTRY HOUSE

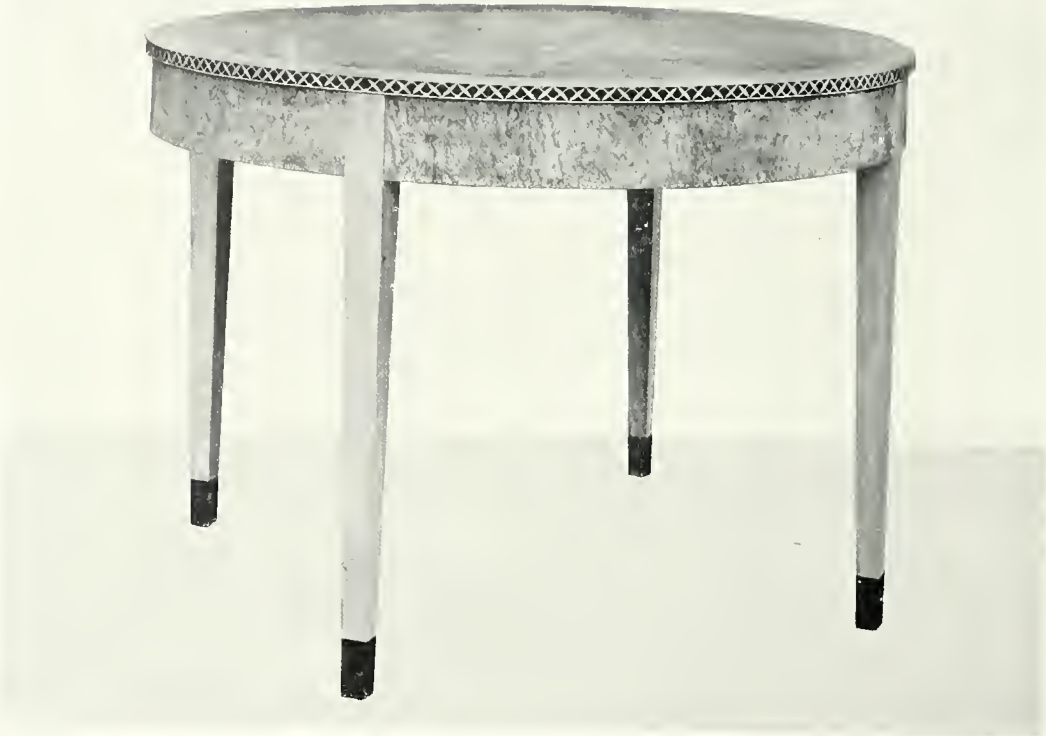
P. Waals



CEREMONIAL TABLE OF ENGLISH OAK

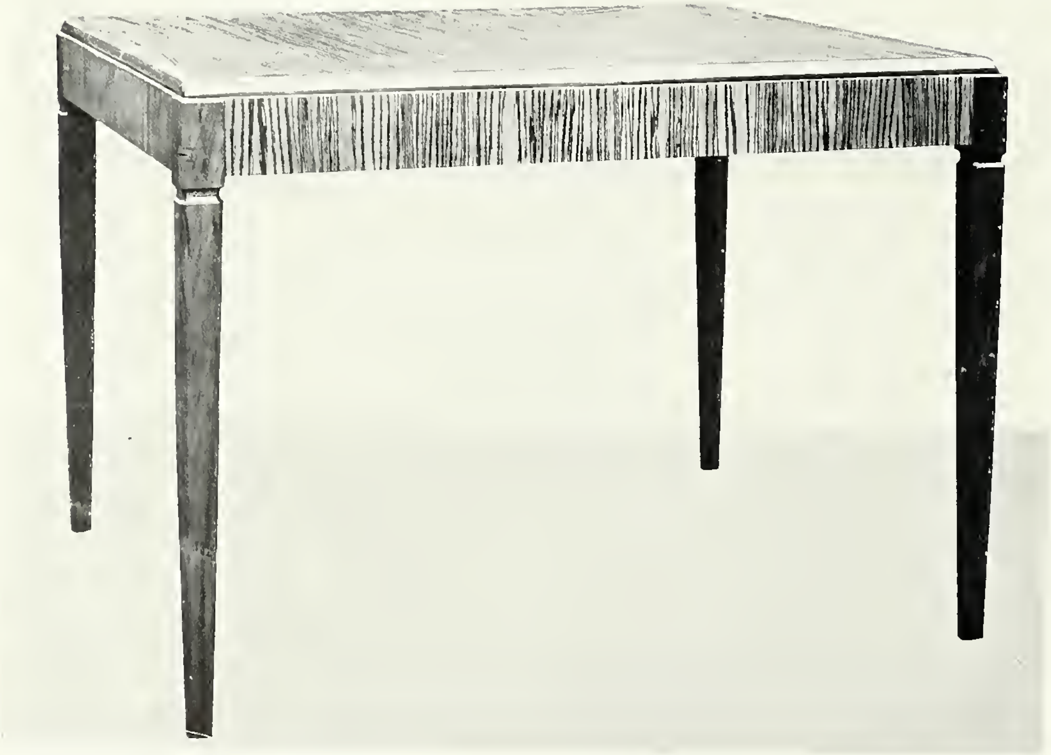
P. Waals

The supports pierced and carved, with massive chamfered stretcher frame



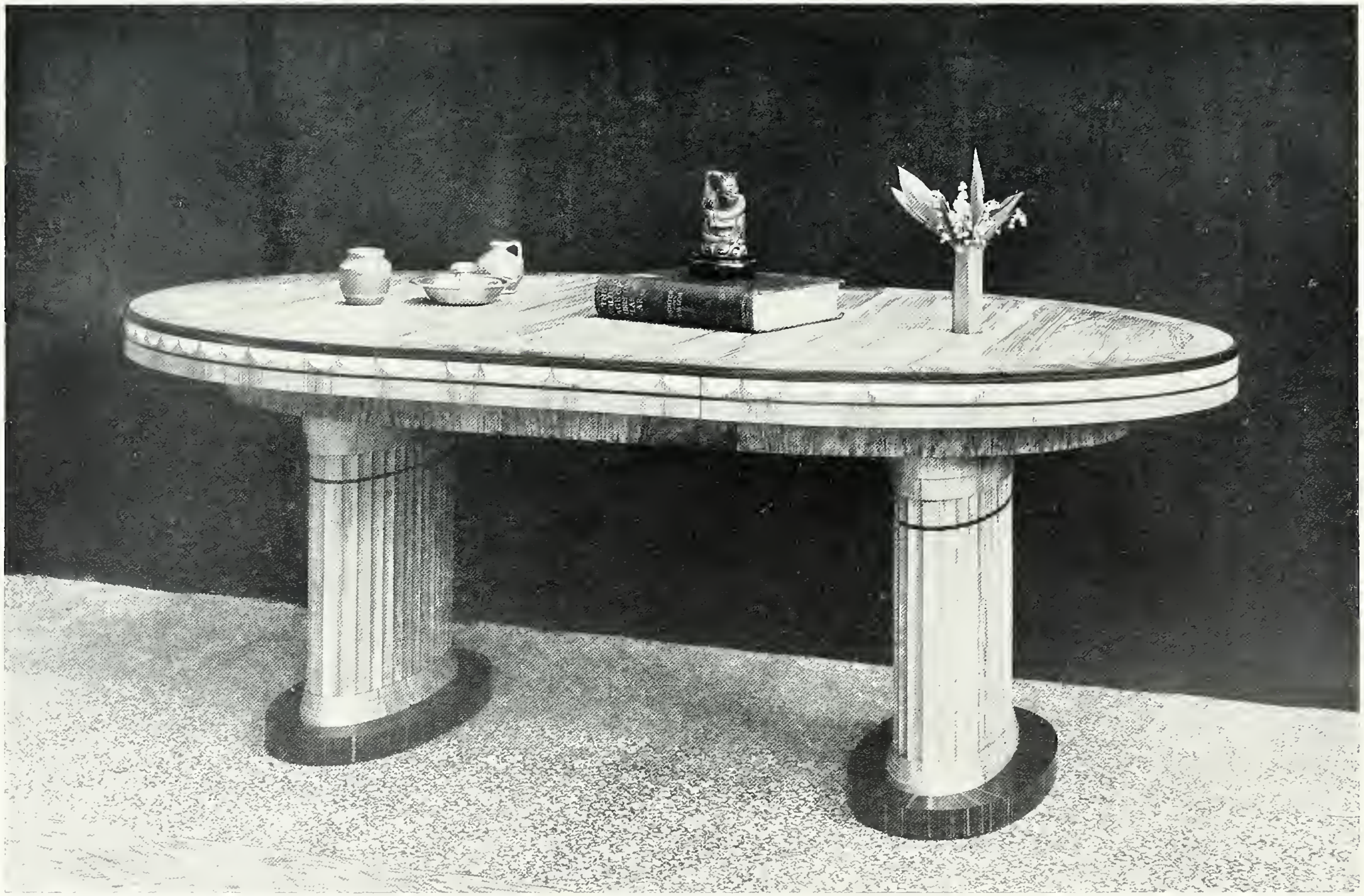
CIRCULAR TABLE, EXTENDING TO 6 FEET — *J. P. Hully*

The top and rails veneered with figured amboyna, with ebony and mother-of-pearl edge



EXTENDING TABLE WITH INSET TOP — *J. P. Hully*

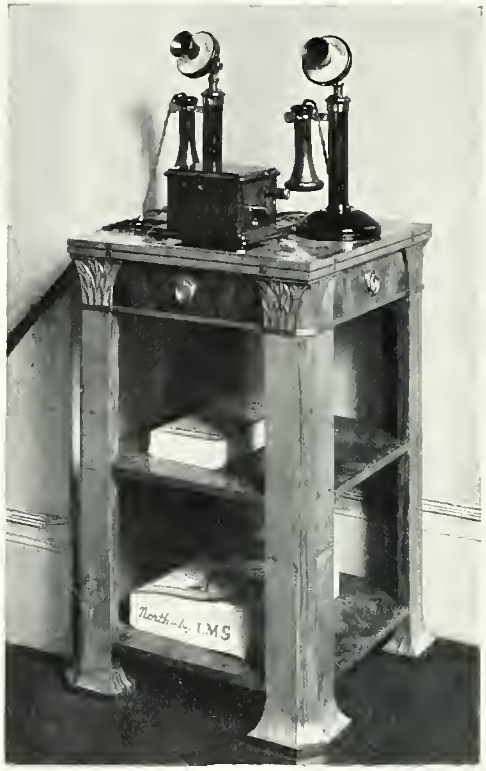
Top and rails veneered in zebrano, with legs of walnut



Charles A. Richter

DINING-TABLE VENEERED IN FRENCH WALNUT WITH INLAY OF SYCAMORE; EBONY LINES AND PLINTHS

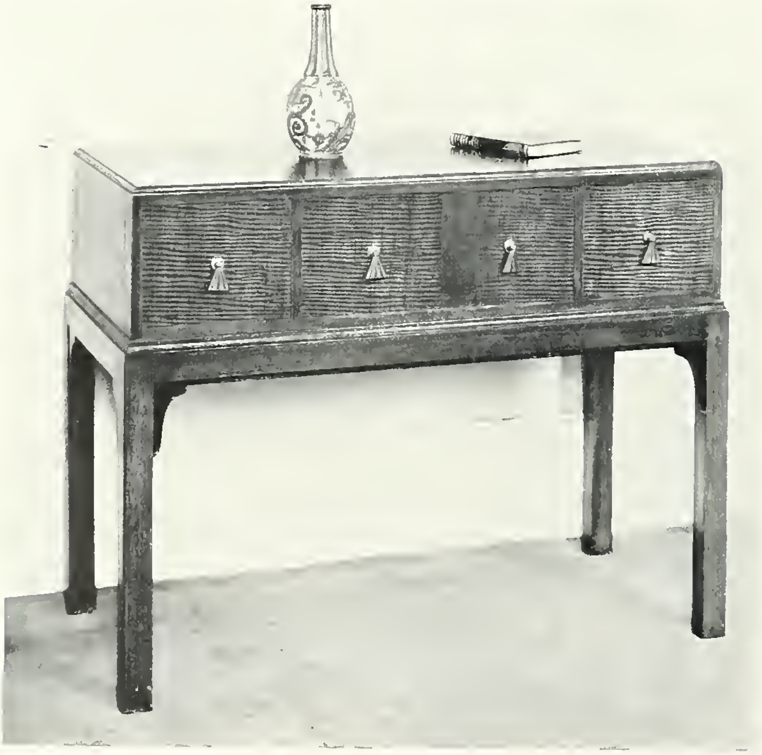
En suite *with sideboard on page* 164



R. W. Symonds and Robert Lutyens

ENVELOPE-TOP TELEPHONE TABLE

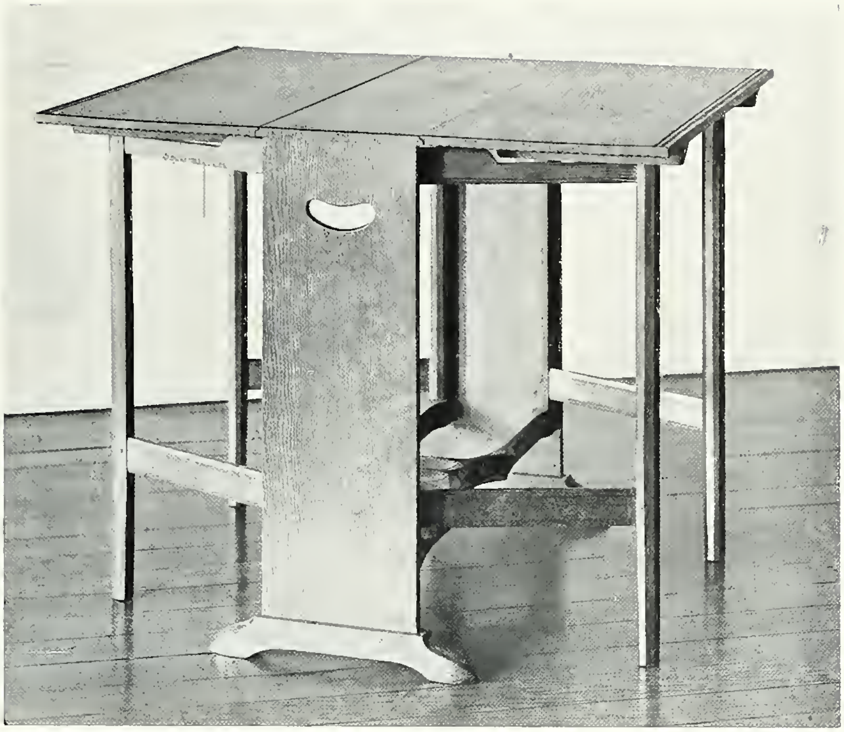
Walnut veneers with yew pilasters having carved caps



HALL TABLE IN MAHOGANY

John Stark

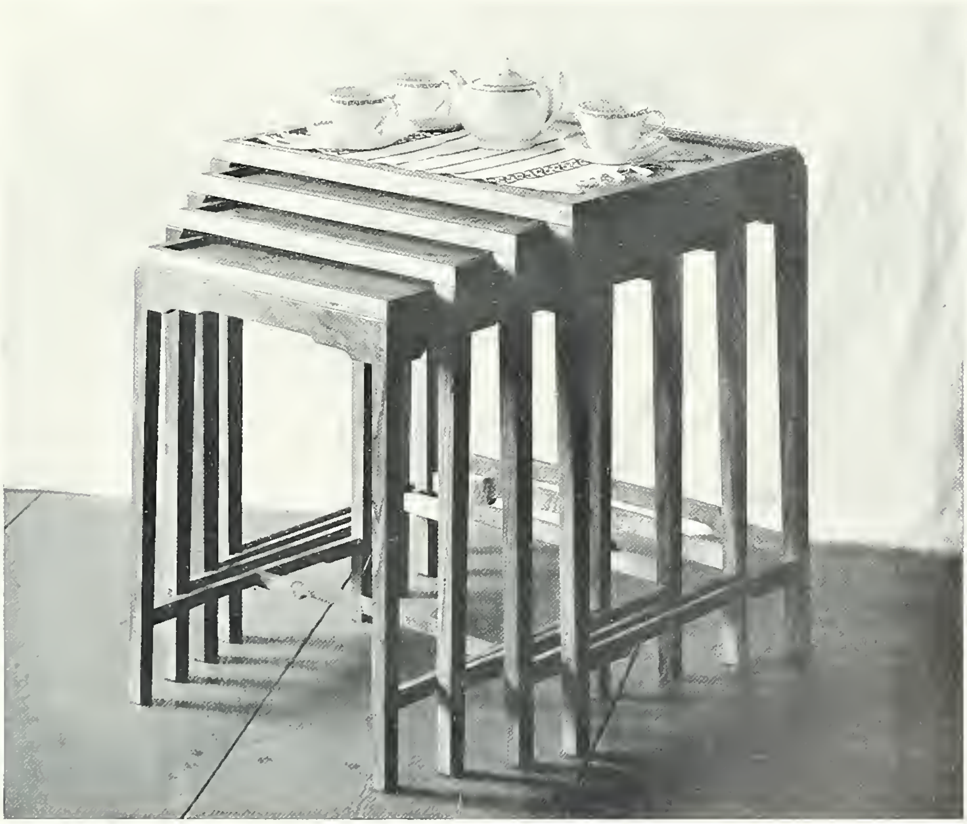
The drawers veneered and inset upon a square-legged stand



A FOLDING TEA-TABLE IN OAK

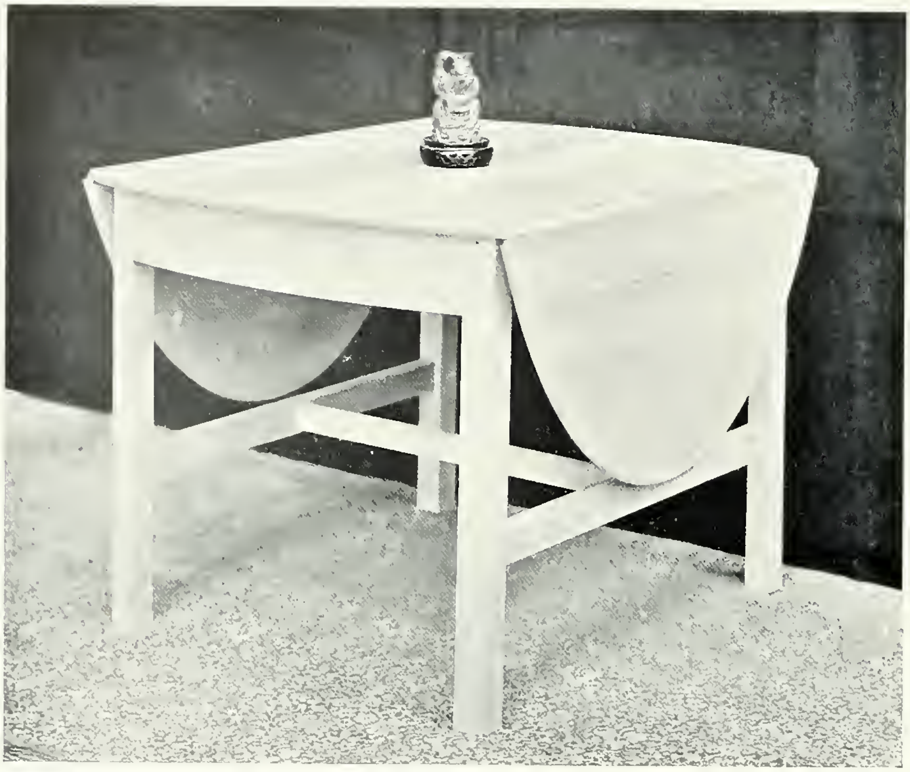
Sidney Barnsley

Simple gate-leg frame, with hand-holes in the flat board ends for lifting



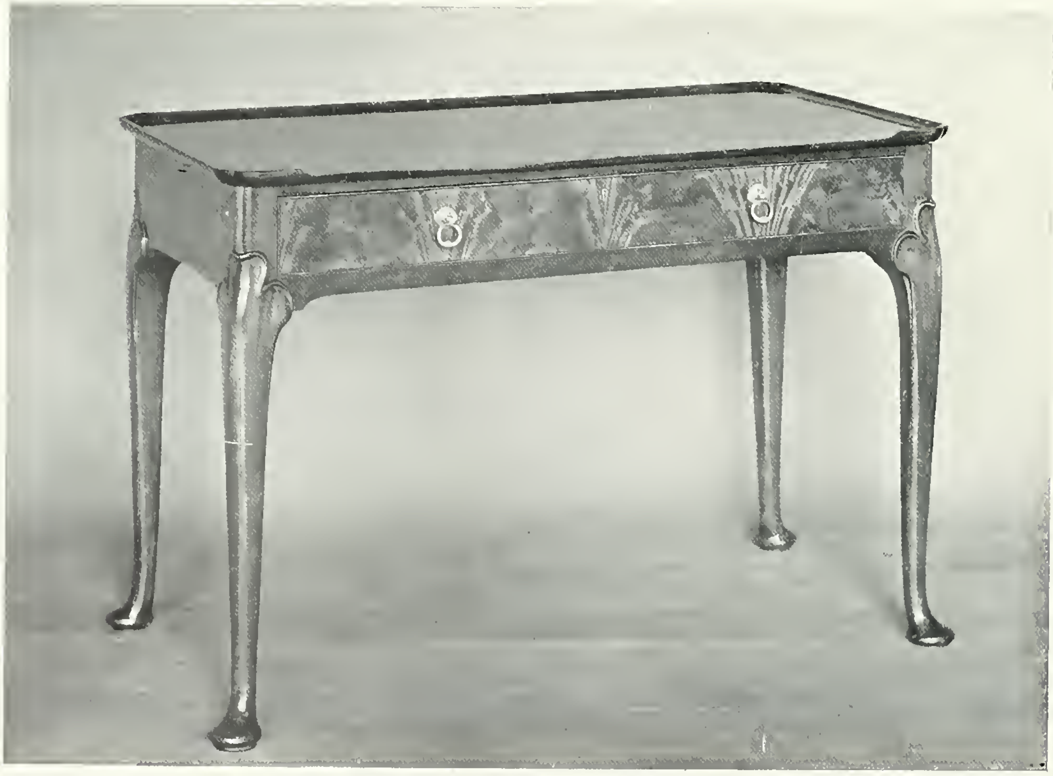
NEST OF FOUR TEA-TABLES IN ENGLISH WALNUT, THE LOWER UNITS SHOWN PARTLY WITHDRAWN

Edward Barnsley



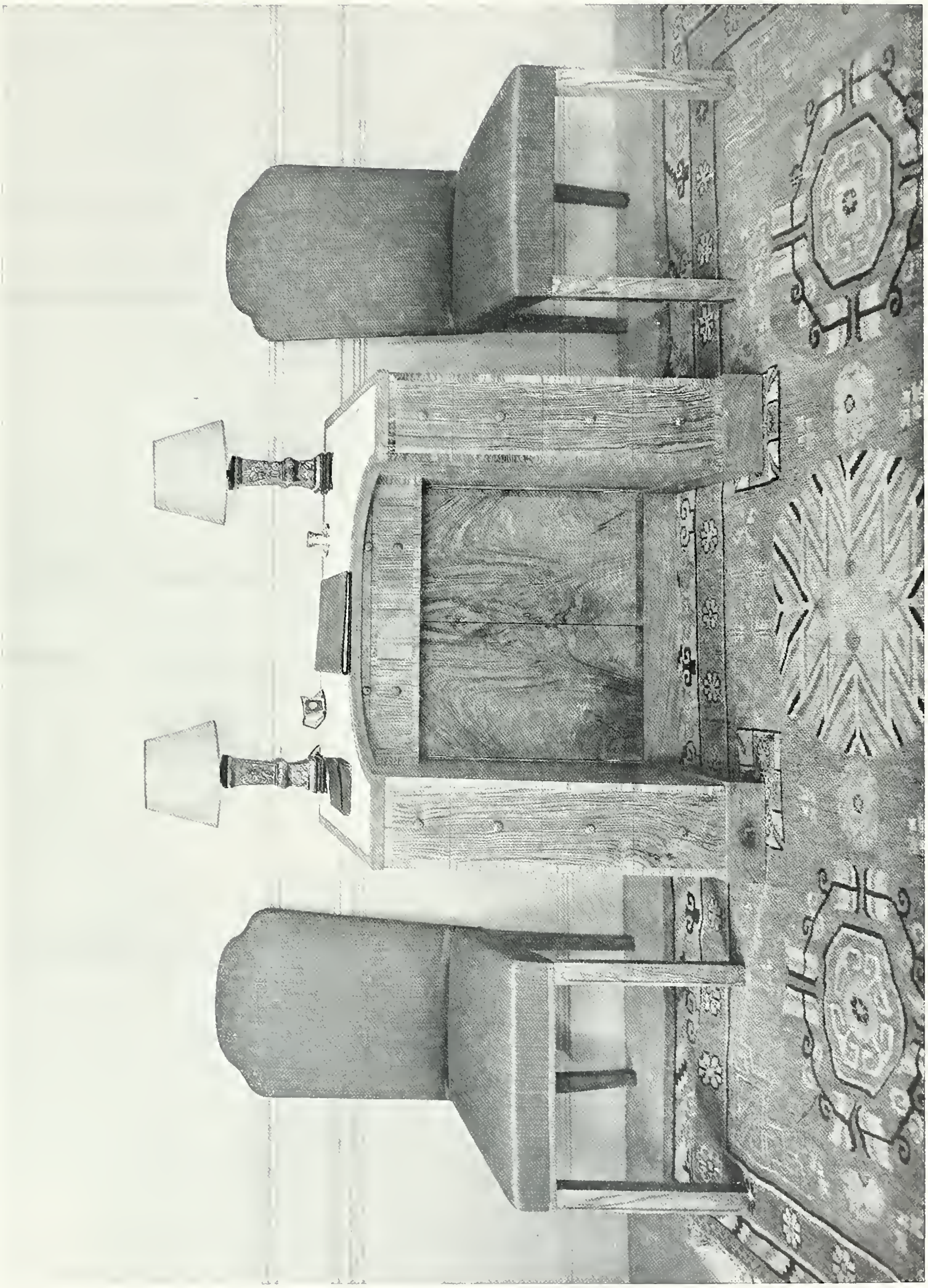
FOLDING DINING-TABLE IN WEATHERED OAK — *Charles A. Richter*

With two hinged flaps, forming an oval top



SIDE-TABLE WITH TRAY TOP IN MAHOGANY — *John Murray*

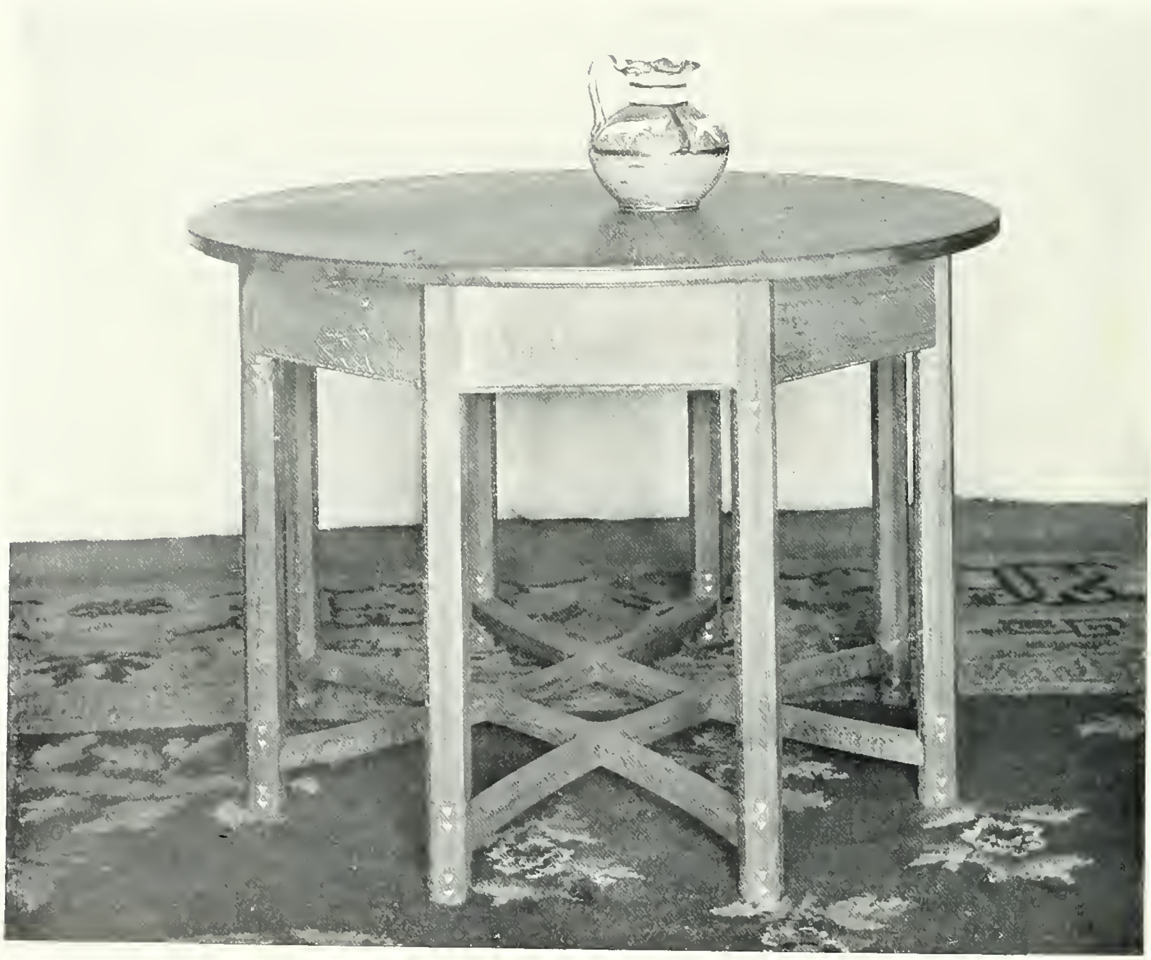
Of beautiful proportions and showing a modern rendering of the cabriole leg



R. W. Symonds and Robert Lutyens

SMALL WALNUT VENEERED WRITING-TABLE, WITH SLIDING TRAY AND PEDESTAL DRAWERS

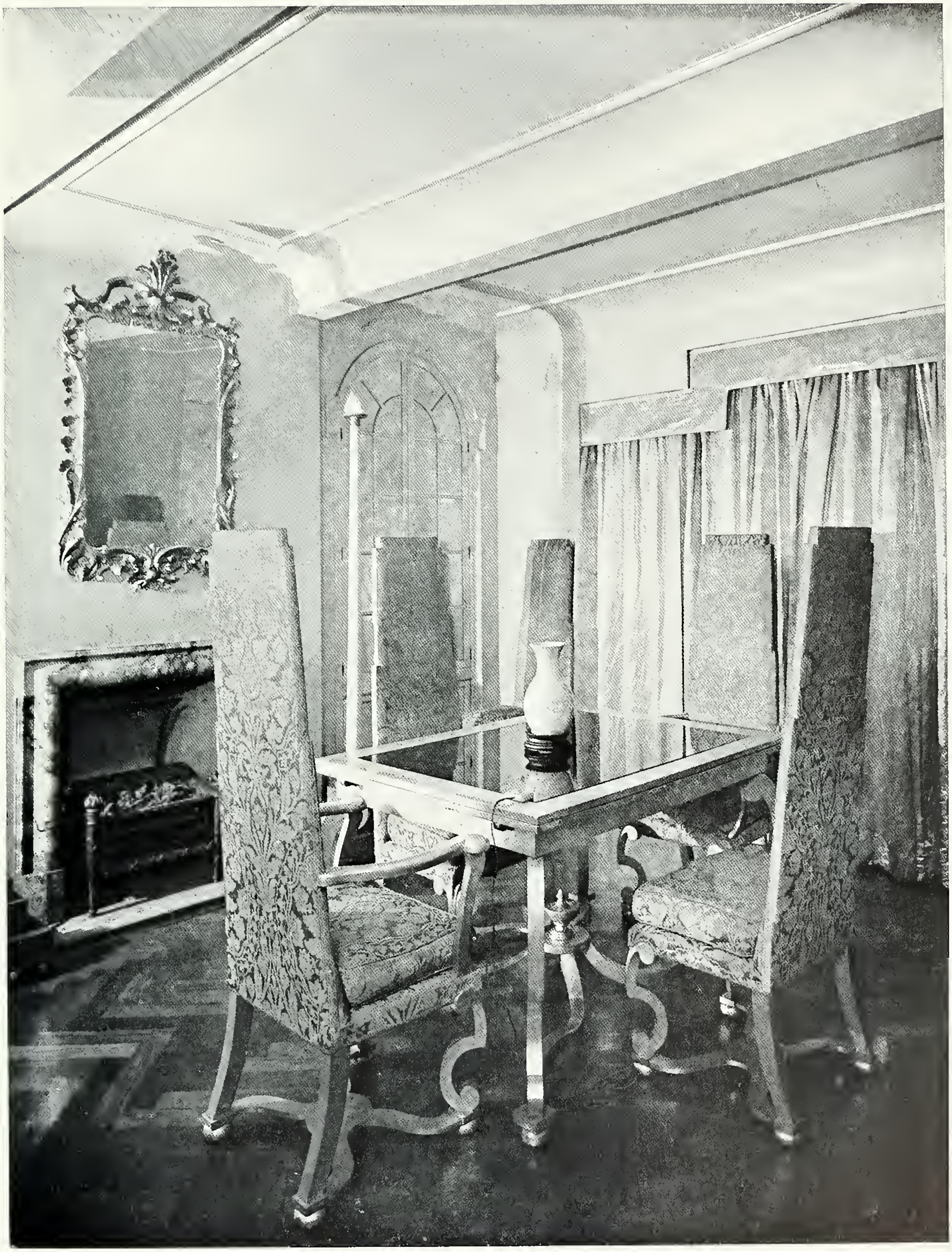
For opposite end of this room see page 20



CIRCULAR TABLE IN ENGLISH OAK *Frances Dagley*

Eight octagonal legs, with interesting arrangement of stretchers. The legs and rails are slightly carved

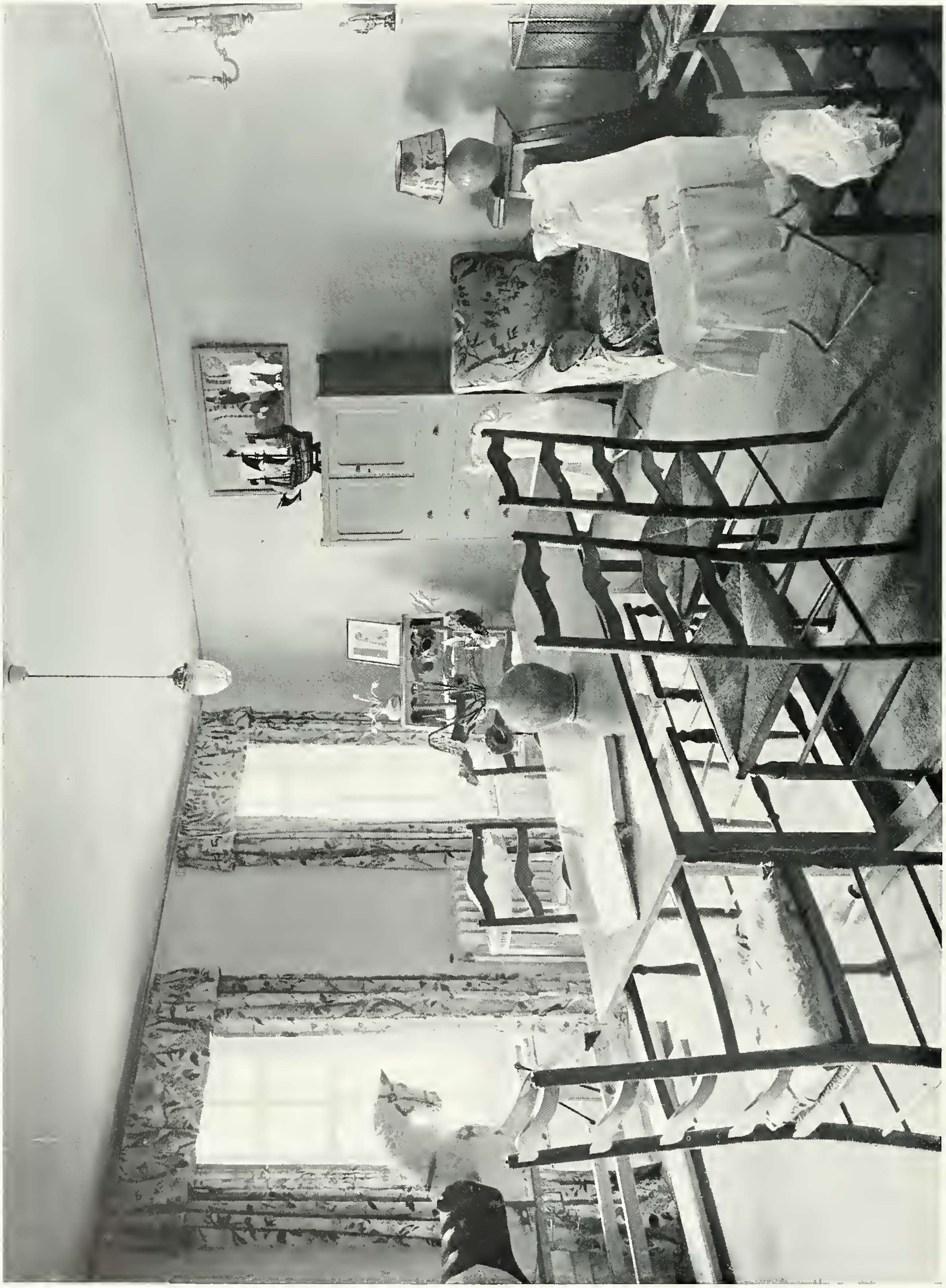
Chairs



F. G. R. Elwes

CHAIRS OF DISTINCTIVE CHARACTER DESIGNED ON TRADITIONAL LINES

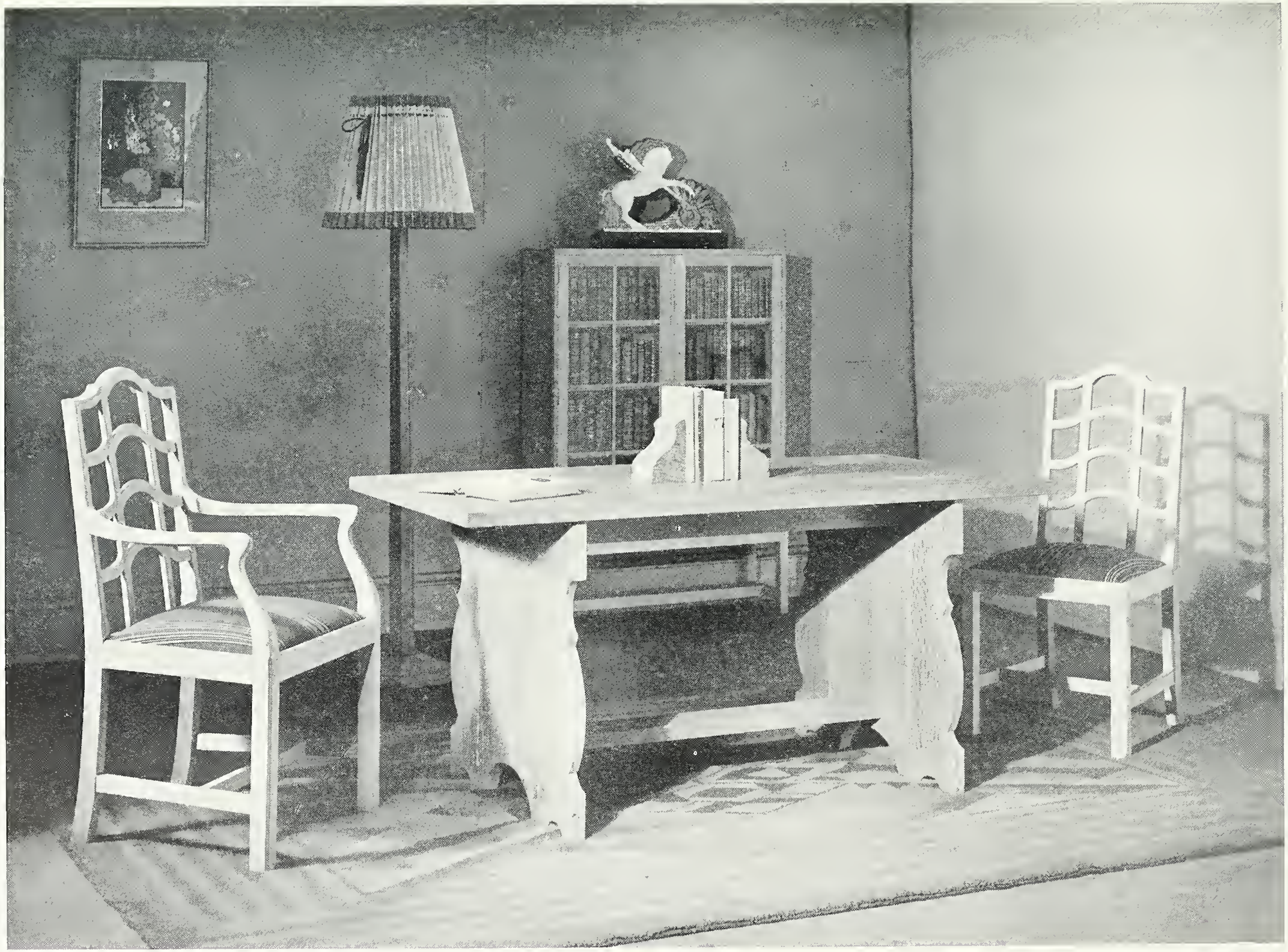
The frames are silvered and the upholstery is in cherry colour brocade of a subdued and faded tone



Ambrose Heal

LADDER-BACK AND RUSH-SEATED CHAIRS IN THE NURSERY

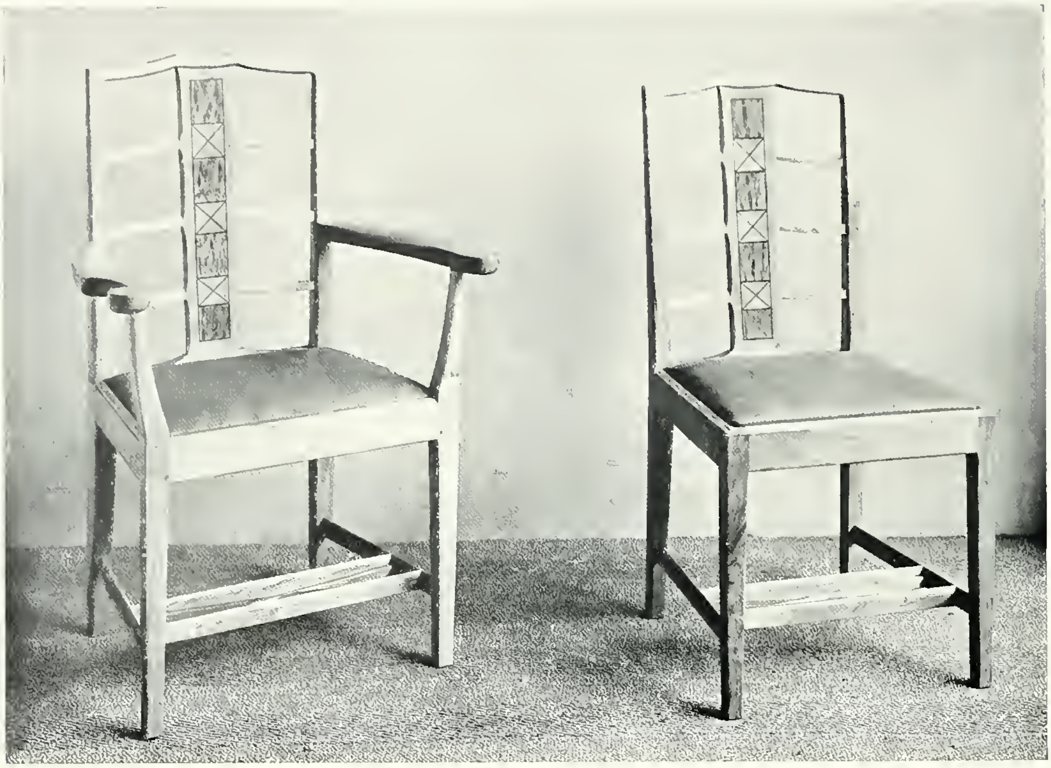
A traditional type, very popular for the country cottage



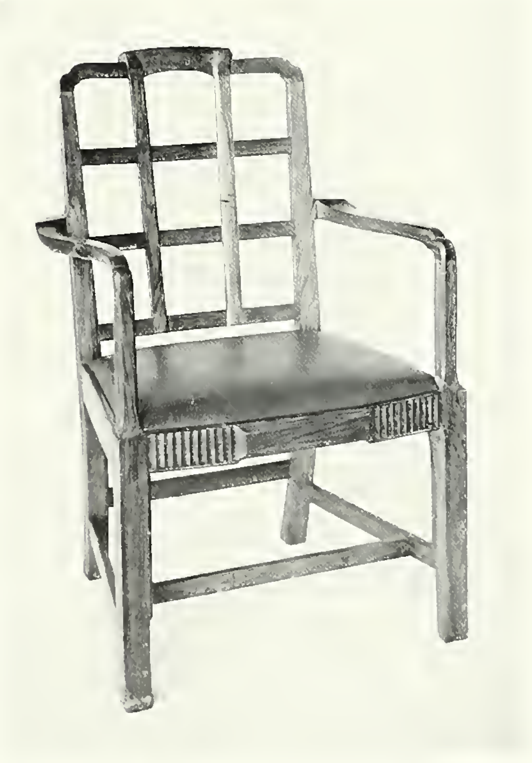
Ambrose Heal

ARM AND SINGLE CHAIRS IN WEATHERED OAK, WITH DROP-IN, UPHOLSTERED SEATS

The simple square framing relieved by curvature of the back rails

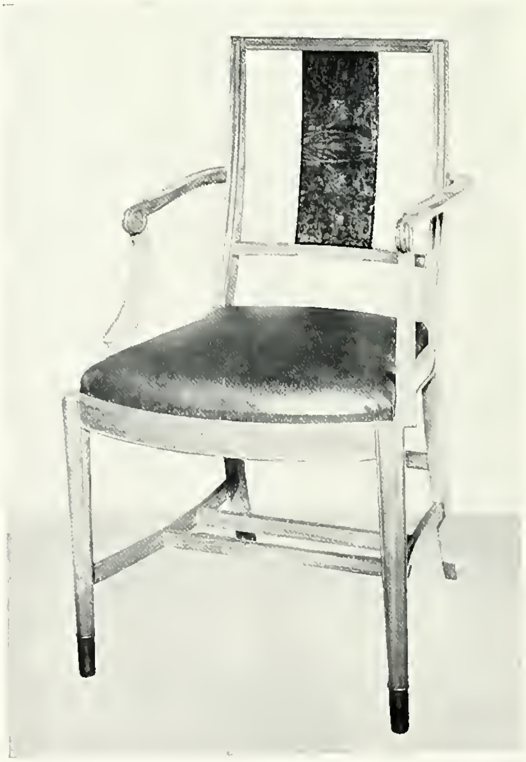


DINING-CHAIRS IN WALNUT, INLAID ON THE SPLATS WITH EBONY AND BURR ELM *Gordon Russell*



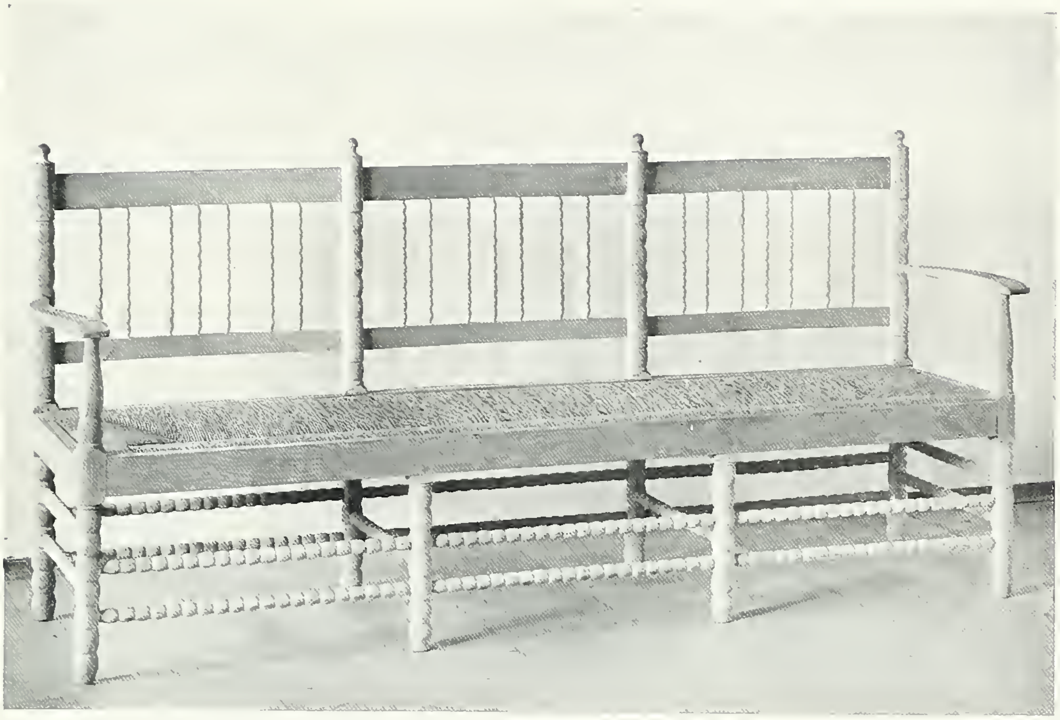
W. F. Crittall and E. W. Beckwith

DINING-CHAIR IN WALNUT WITH BLUE PIGSKIN SEAT



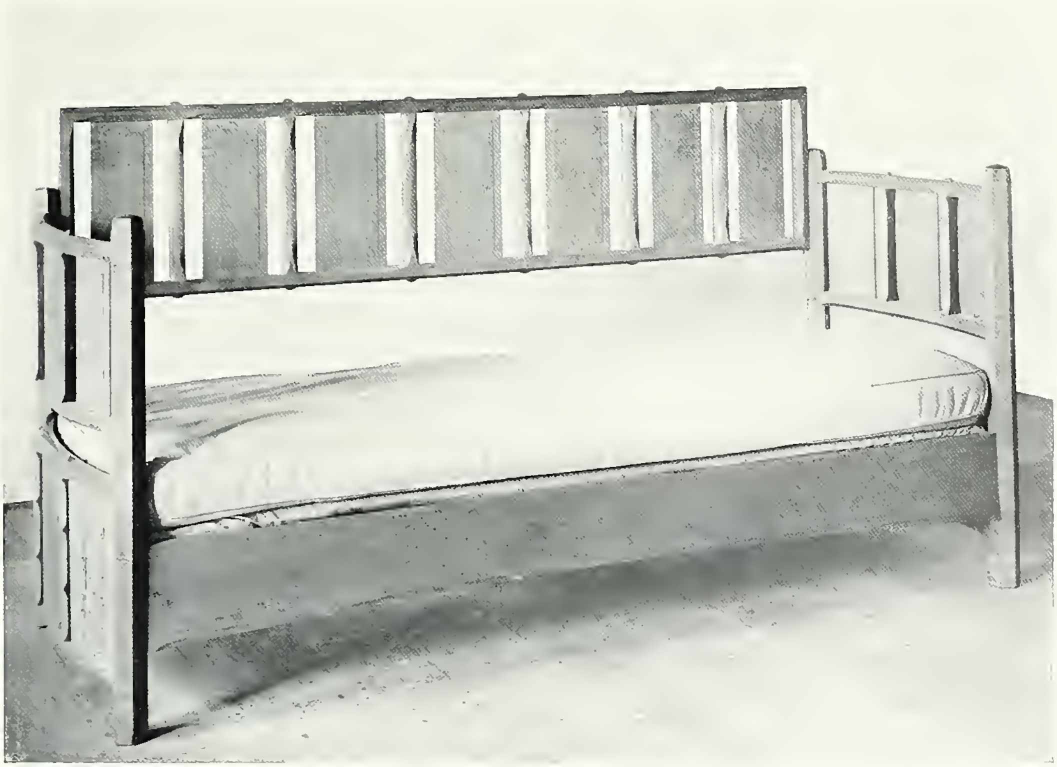
J. H. Sellers

DINING-CHAIR IN CUBAN MAHOGANY WITH SPLAT VENEERED IN BURR WALNUT; EBONY LINES, BRONZE SHOES



SETTEE IN ASH, WITH BOBBIN TURNING AND DROP-IN RUSH SEAT

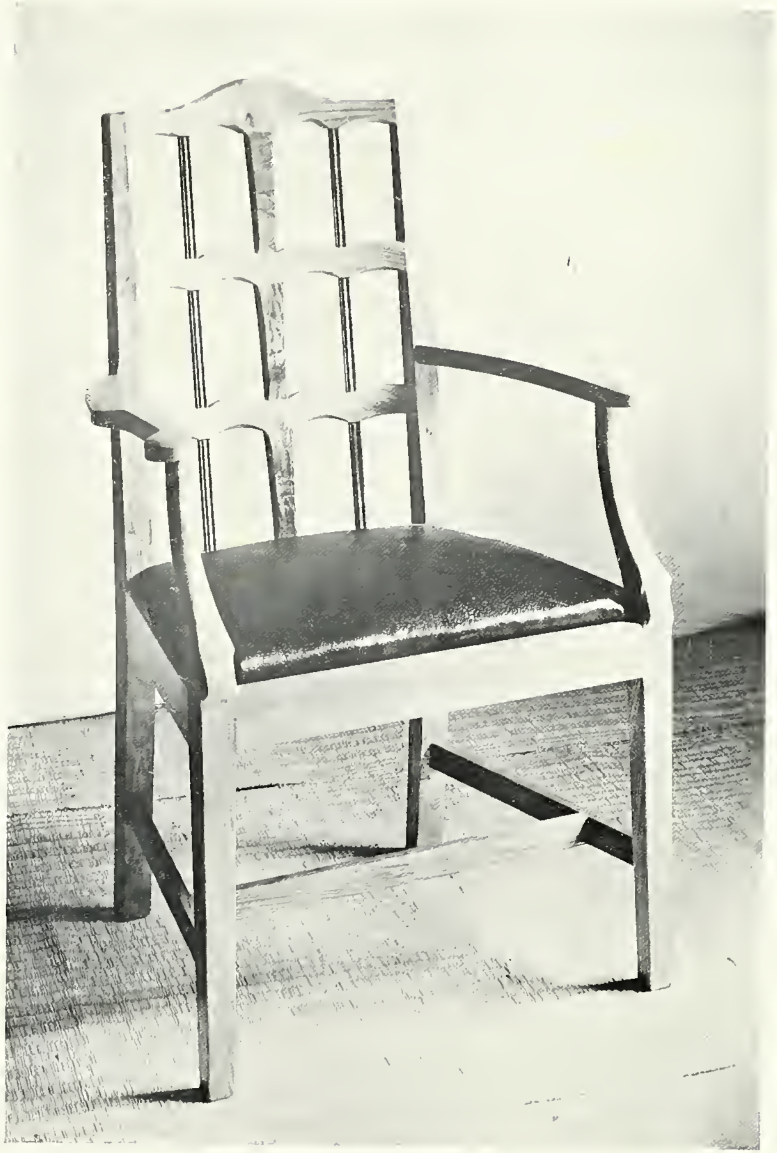
P. Waals



SOFA IN ENGLISH OAK

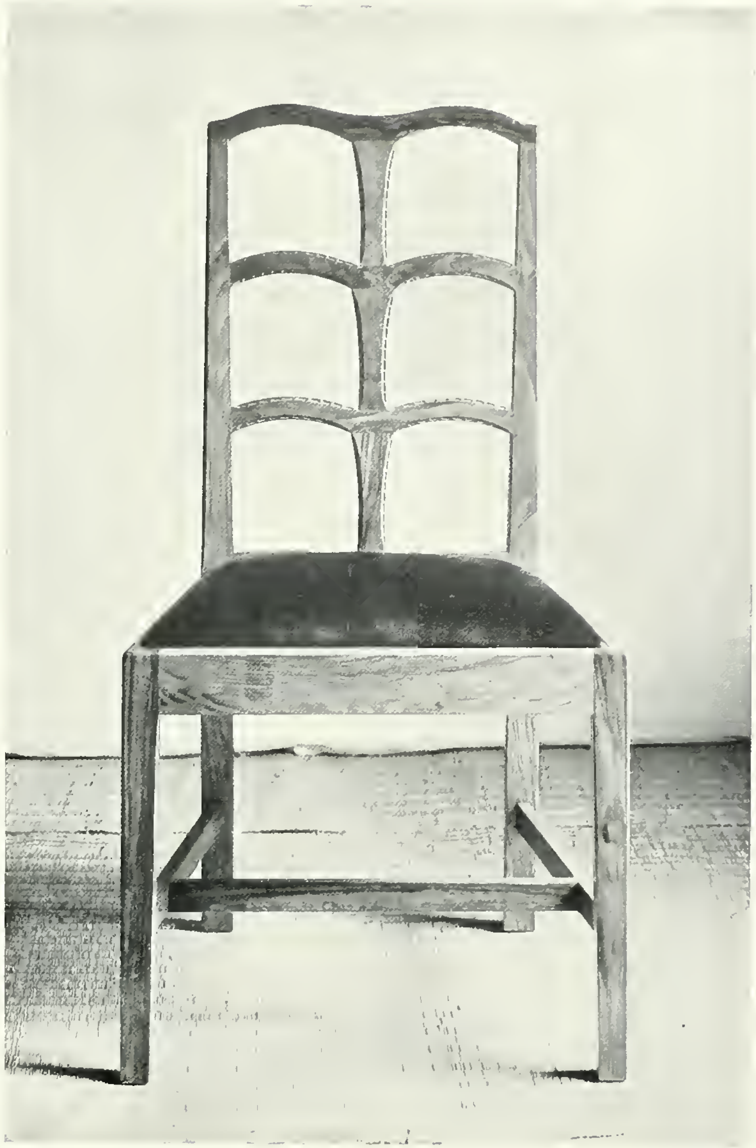
Sidney Barnsley

Convertible to bed, for which purpose the back drops to the level of the ends



WALNUT ARMCHAIR WITH ARCHED AND CHAMFERED BACK RAILS, SHAPED ARMS AND SUPPORTS

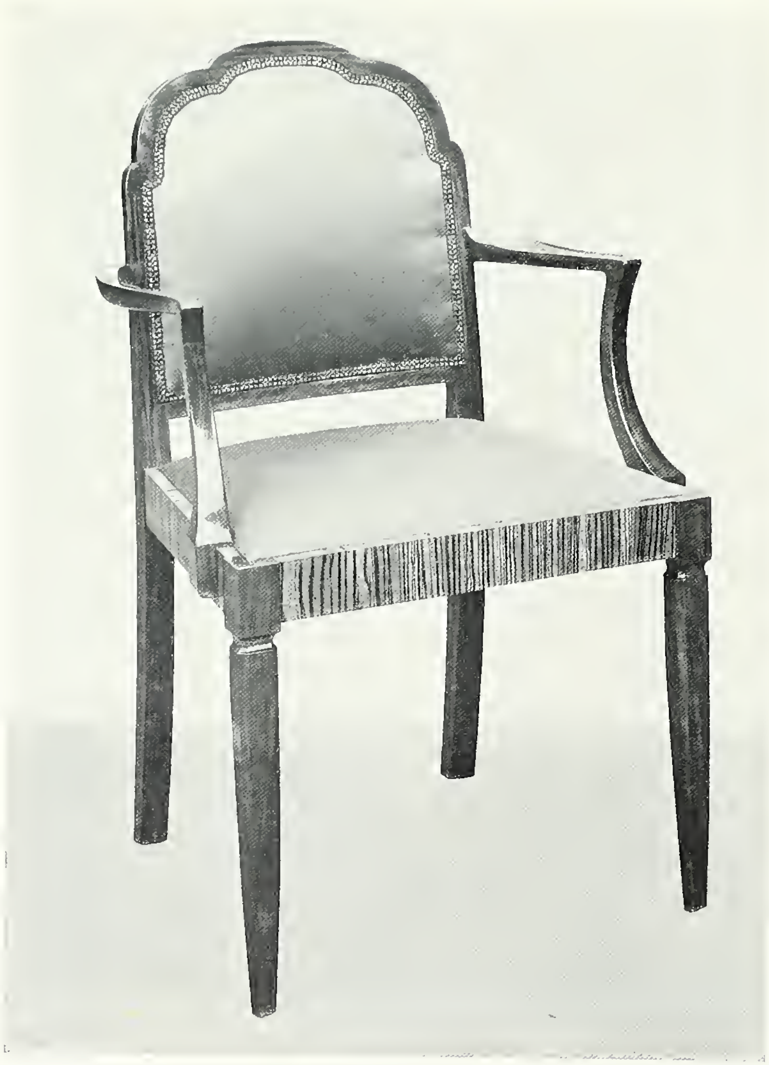
P. Waals



SINGLE CHAIR IN WALNUT

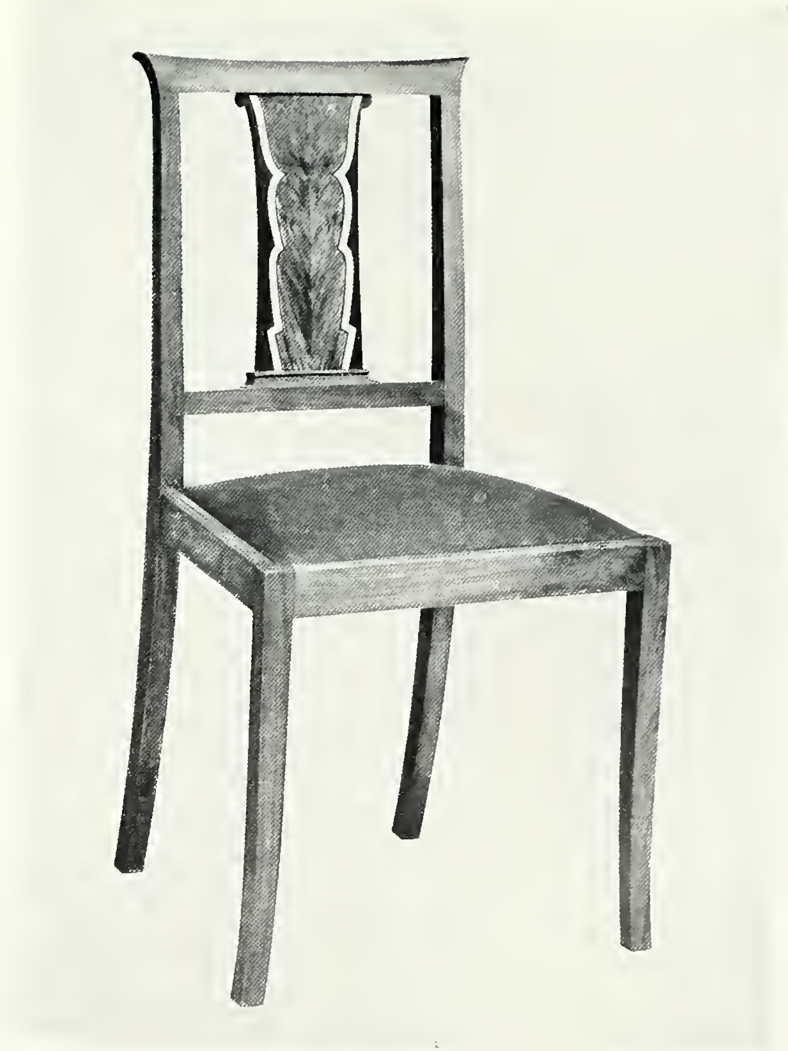
The back rails arched and the central bar having chamfered edges, slightly carved

P. Waals



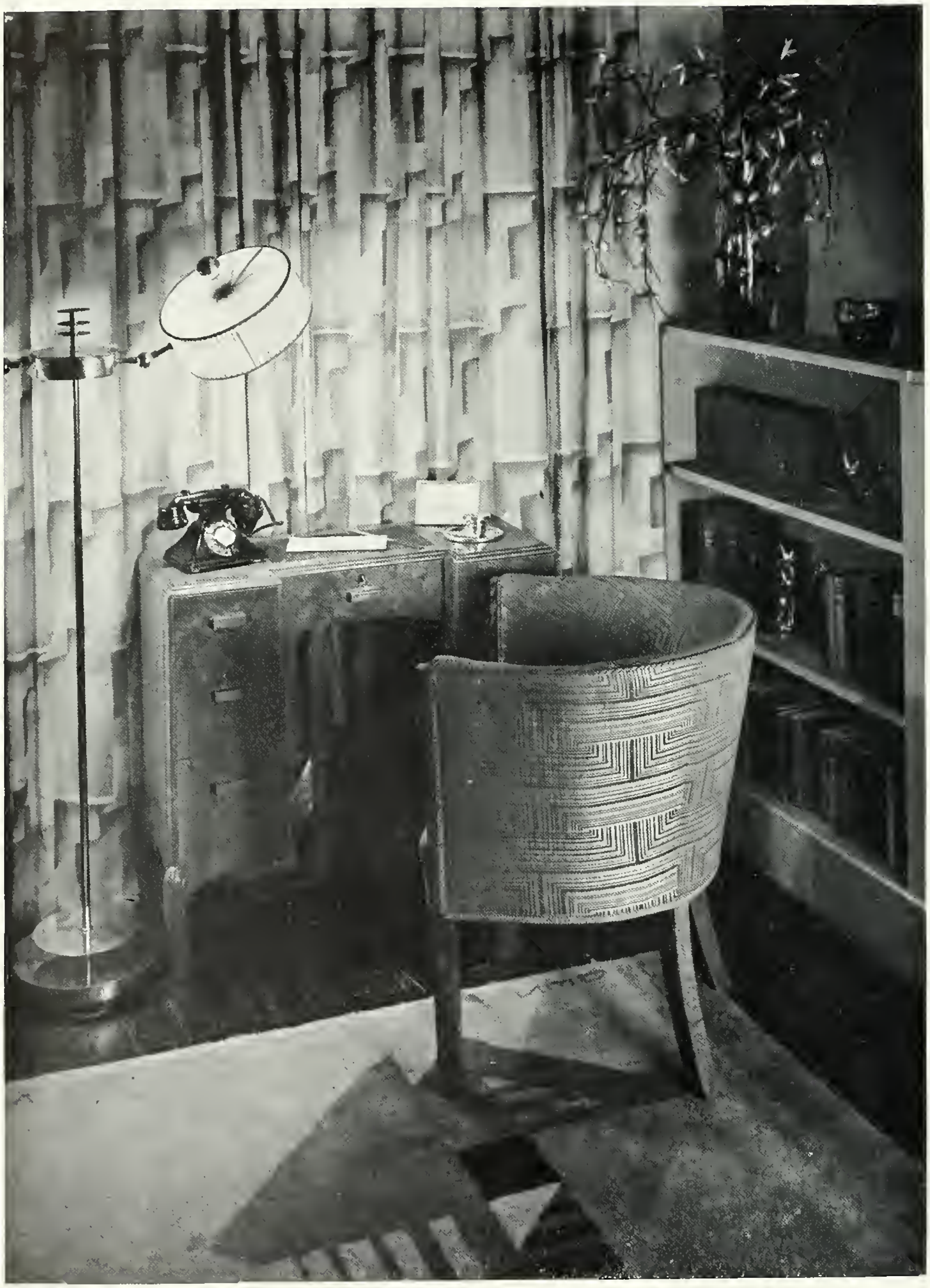
ARMCHAIR IN WALNUT WITH UPHOLSTERED SEAT AND BACK ; THE SEAT RAILS VENEERED IN ZEBRANO

J. P. Hully



WALNUT CHAIR WITH SHAPED TOP RAIL AND WIDE SPLAT VENEERED AND INLAID

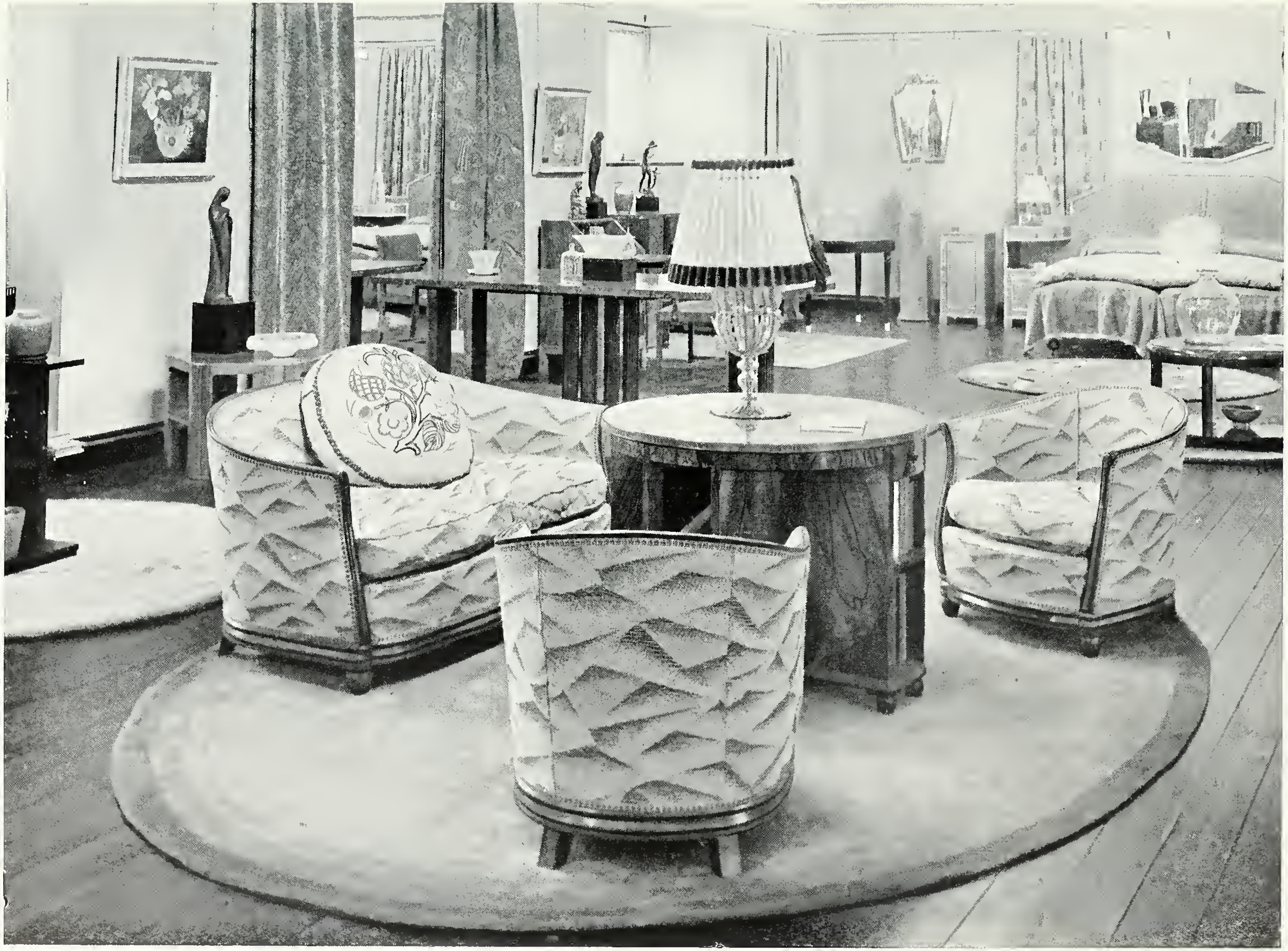
John Stark



S. Chermayeff

A TUB-SHAPED WRITING-CHAIR

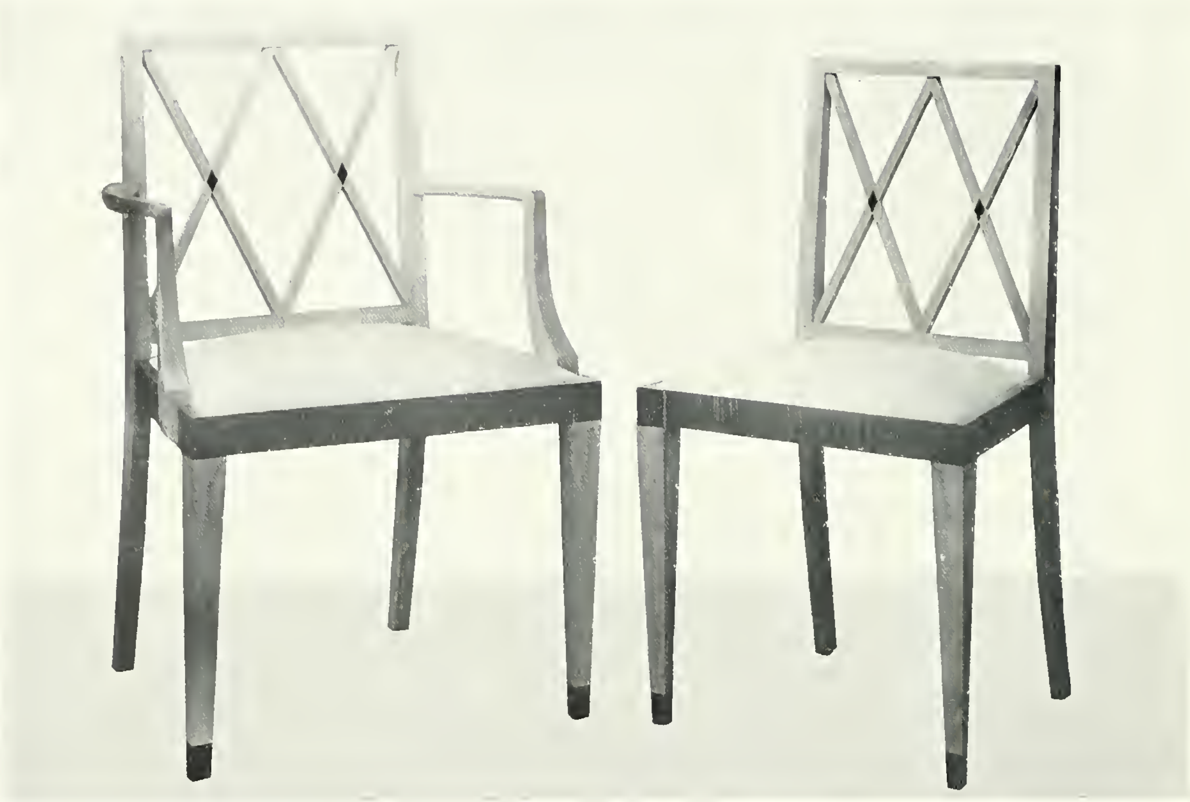
Upholstered on a walnut frame, en suite *with the small walnut desk placed in front of a window*



A GROUP OF TUB-SHAPED EASY-CHAIRS AND SETTEES WITH BOOK-TABLE IN CENTRE

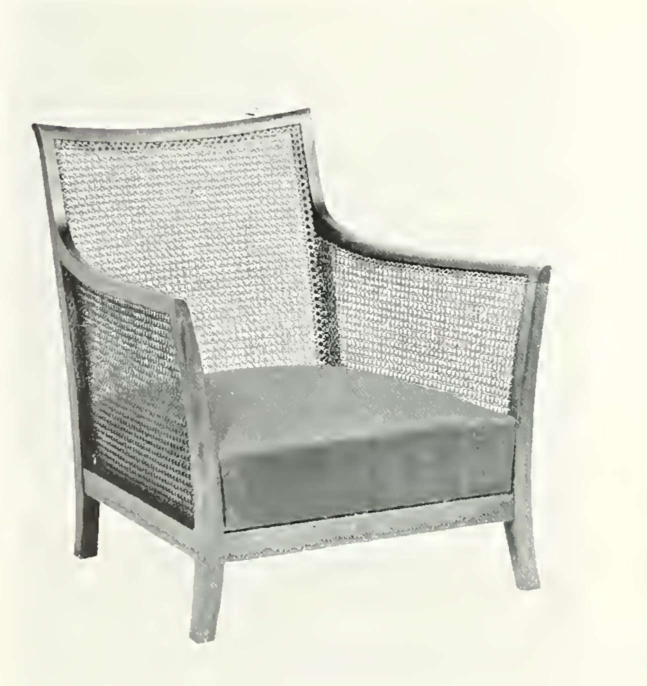
The covering material of modern abstract design

Heal and Son



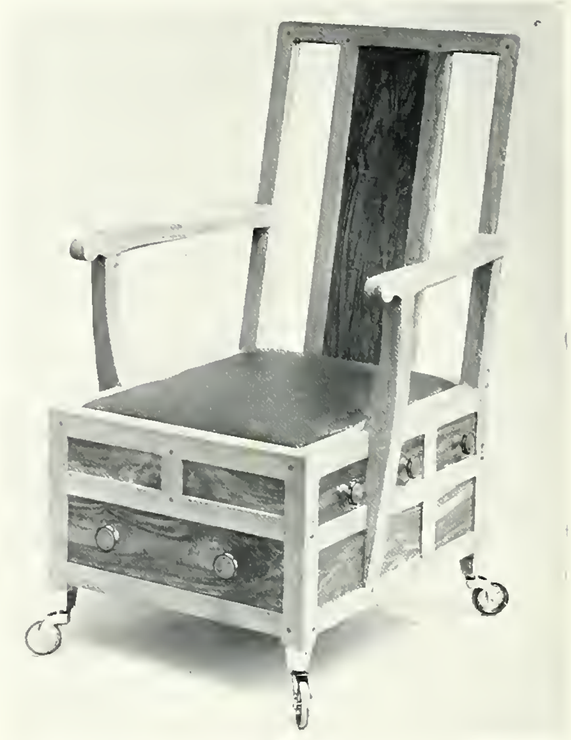
ARM AND SINGLE CHAIR IN SOLID AMBOYNA, THE SEAT RAILS VENEERED IN MACASSAR

J. P. Hully



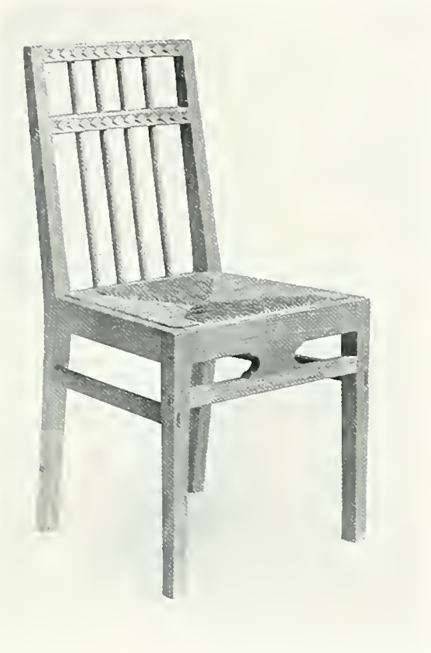
BERGERE CHAIR IN MAHOGANY WITH CANED PANELS AND SPRUNG SEAT

John Stark



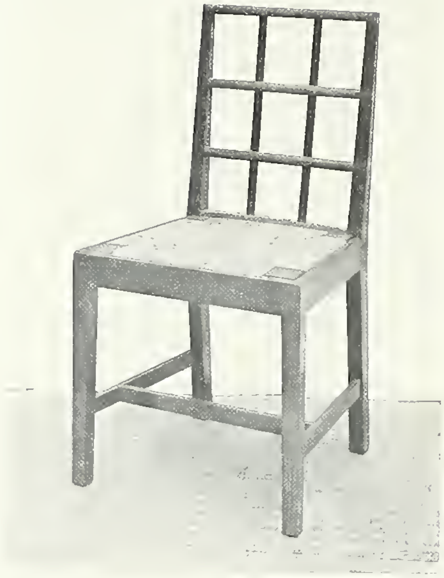
LADY'S WORK-CHAIR IN CHESTNUT, WITH DRAWERS BENEATH THE SEAT

A. Romney Green



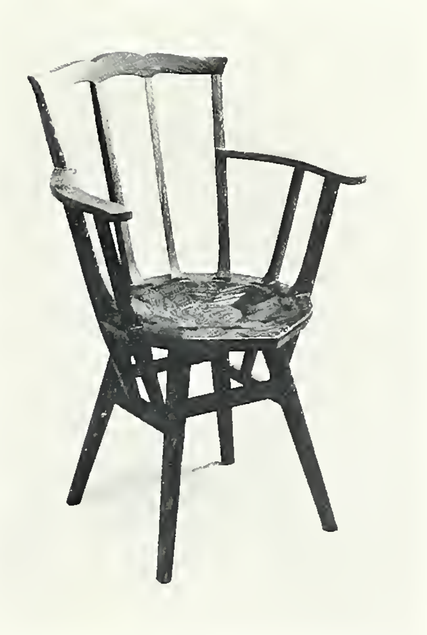
A. Romney Green

SIMPLE CHESTNUT CHAIR WITH DROP-IN RUSH SEAT



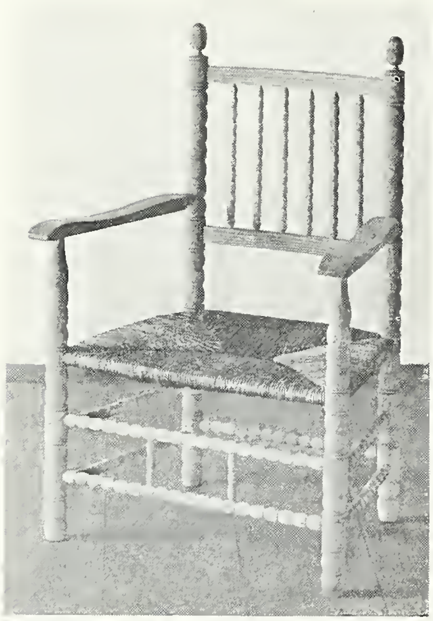
P. Waals

SIMPLE OAK CHAIR WITH DROP-IN RUSH SEAT



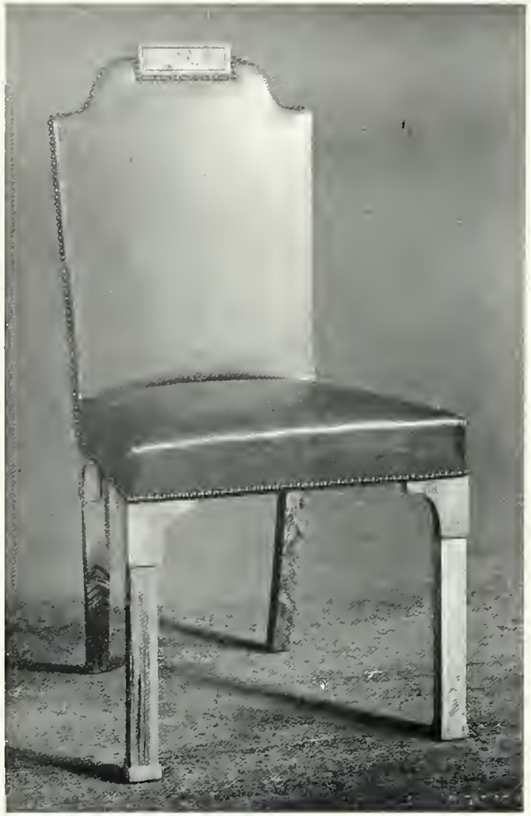
A. Romney Green

WALNUT CHAIR OF INDIVIDUAL DESIGN, THE SEAT KEYED WITH EBONY



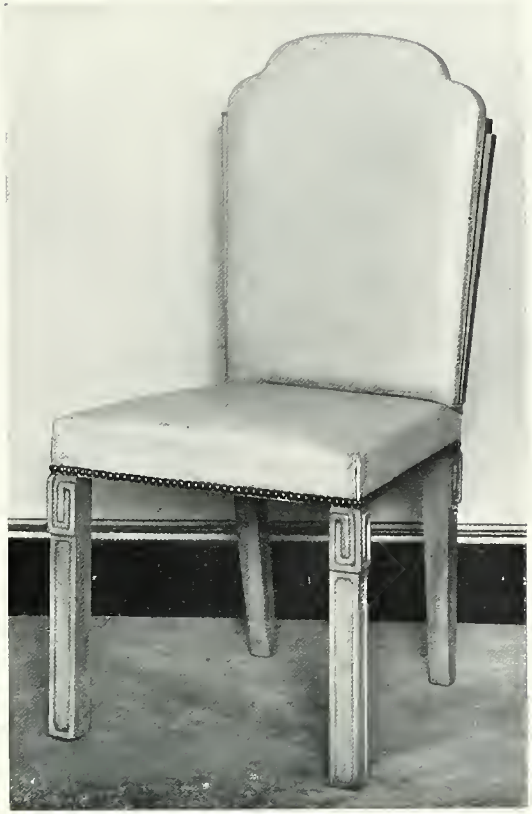
P. Waals

SIMPLE TURNED CHAIR IN ASH, WITH RUSH SEAT



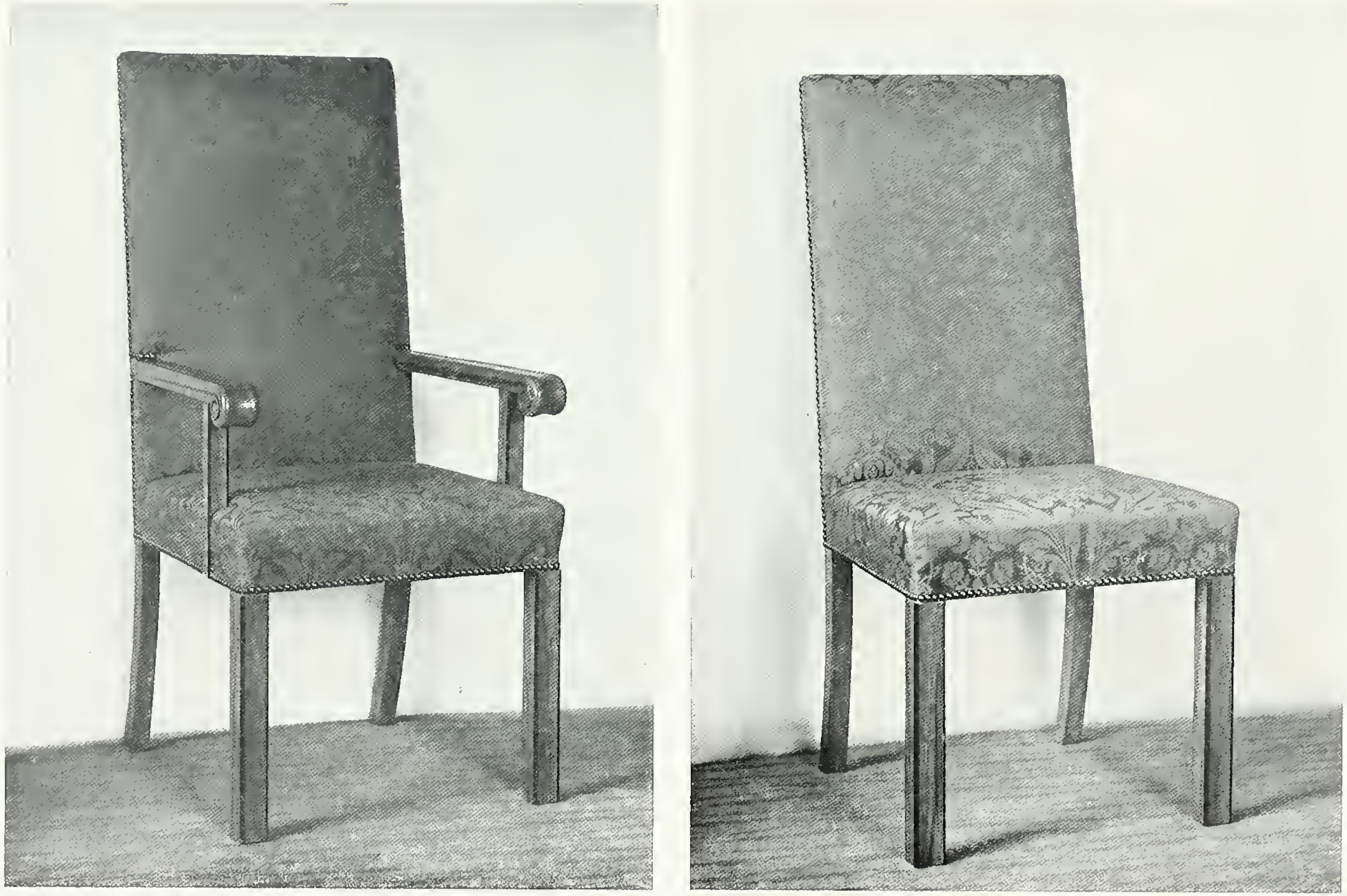
R. W. Symonds and Robert Lutyens

DINING-CHAIR IN WALNUT, COVERED IN GREEN HIDE; THE FEET, KNEES AND TOP PANEL VENEERED IN YEW



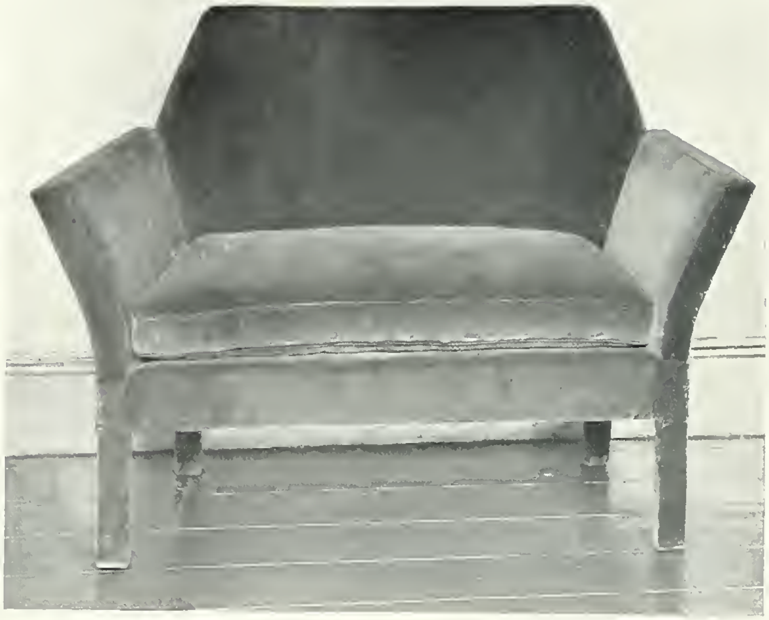
R. W. Symonds and Robert Lutyens

WALNUT CHAIR COVERED IN LEATHER, WITH CARVED CHINESE MOTIFS



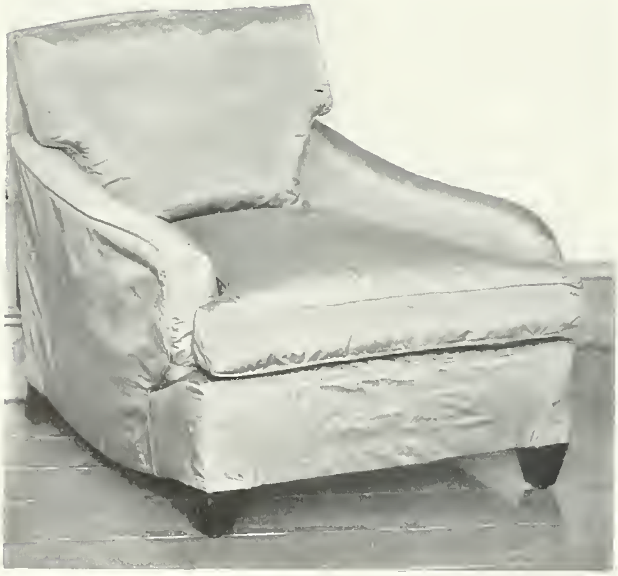
ARM AND SINGLE CHAIRS OF A SET IN STRAIGHT-GRAINED WALNUT, WITH UPHOLSTERED SEATS AND BACKS COVERED IN BROCADE

R. W. Symonds and Robert Lutyens



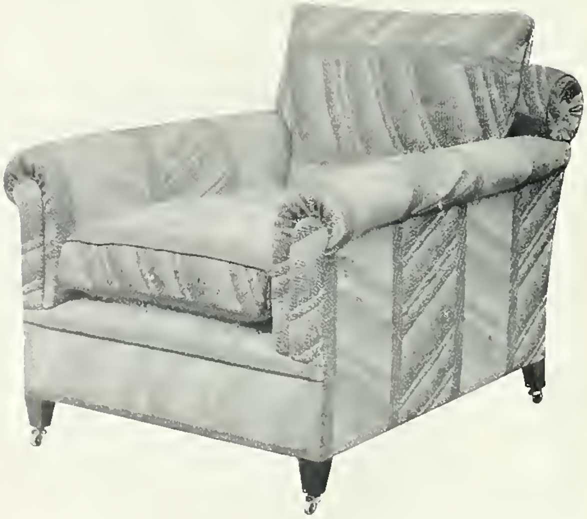
ARMCHAIR OF WIDE PROPORTIONS, COVERED IN VELVET

R. W. Symonds and Robert Lutyens



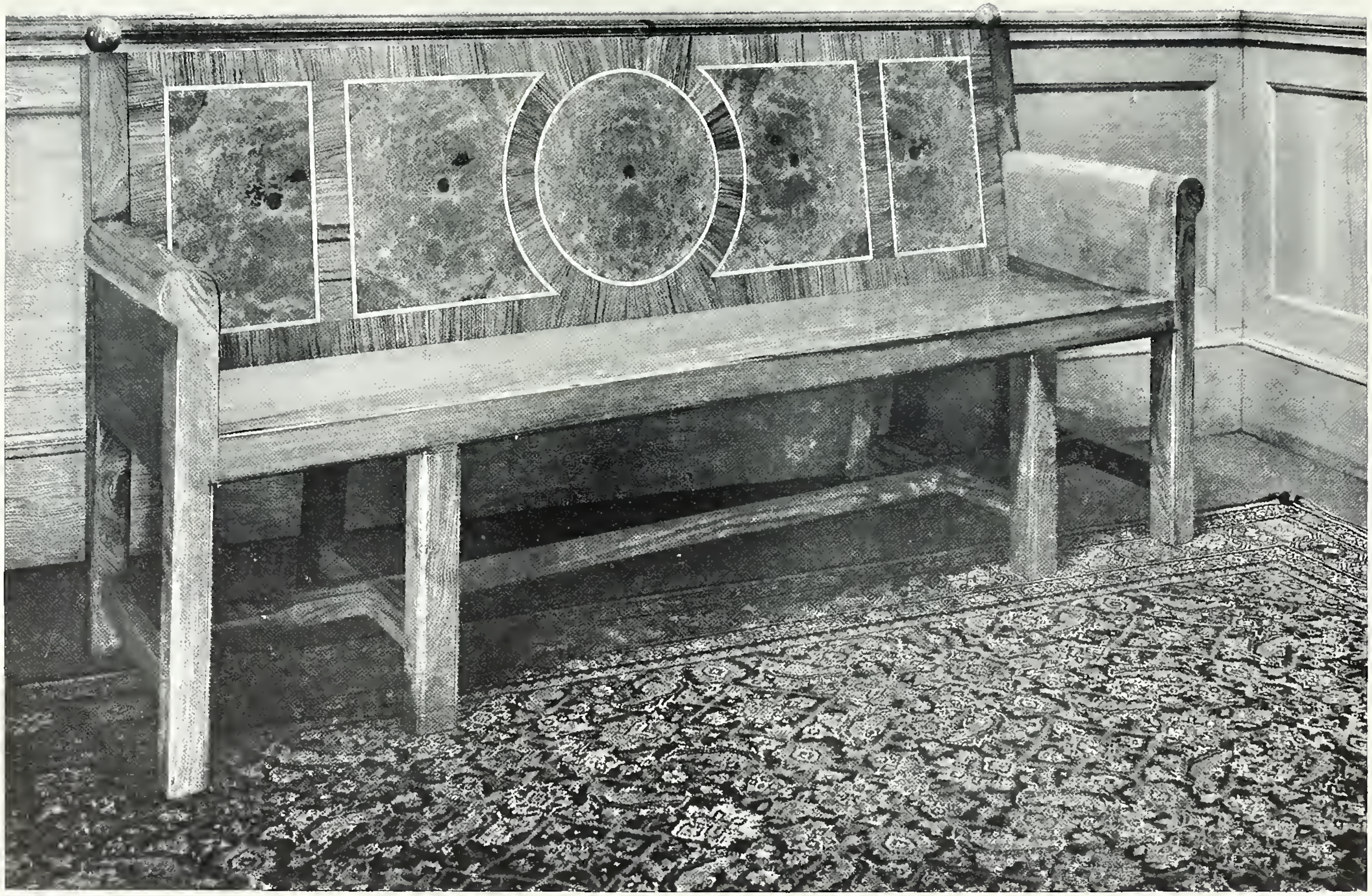
VERY LOW EASY-CHAIR WITH LOOSE CUSHIONS

R. W. Symonds and Robert Lutyens



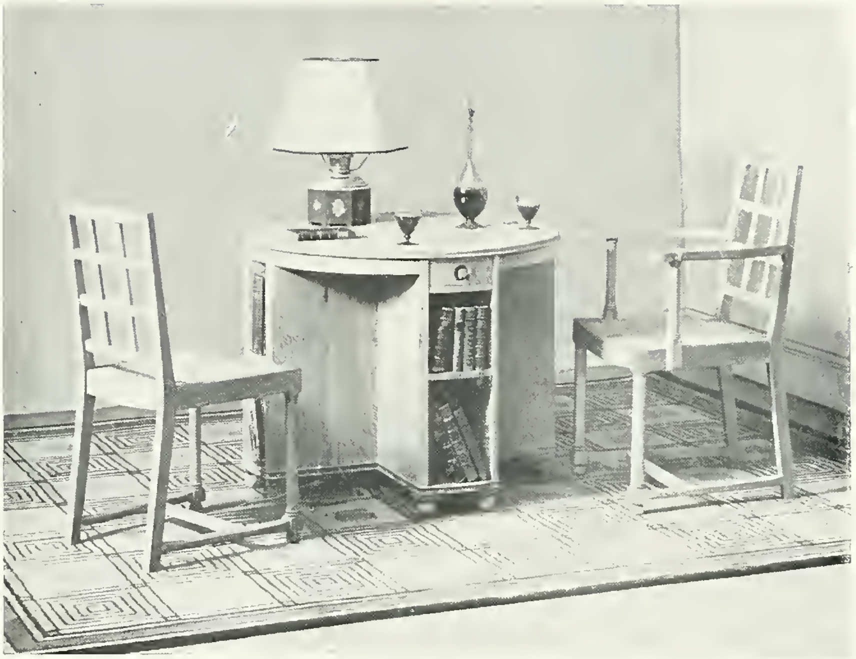
EASY-CHAIR WITH LOOSE CUSHIONS, COVERED IN STRIPED CANVAS

A. E. Goodrich



VESTIBULE SEAT IN WALNUT, WITH BACK PANELS OF BURR WALNUT AND YEW BORDERS

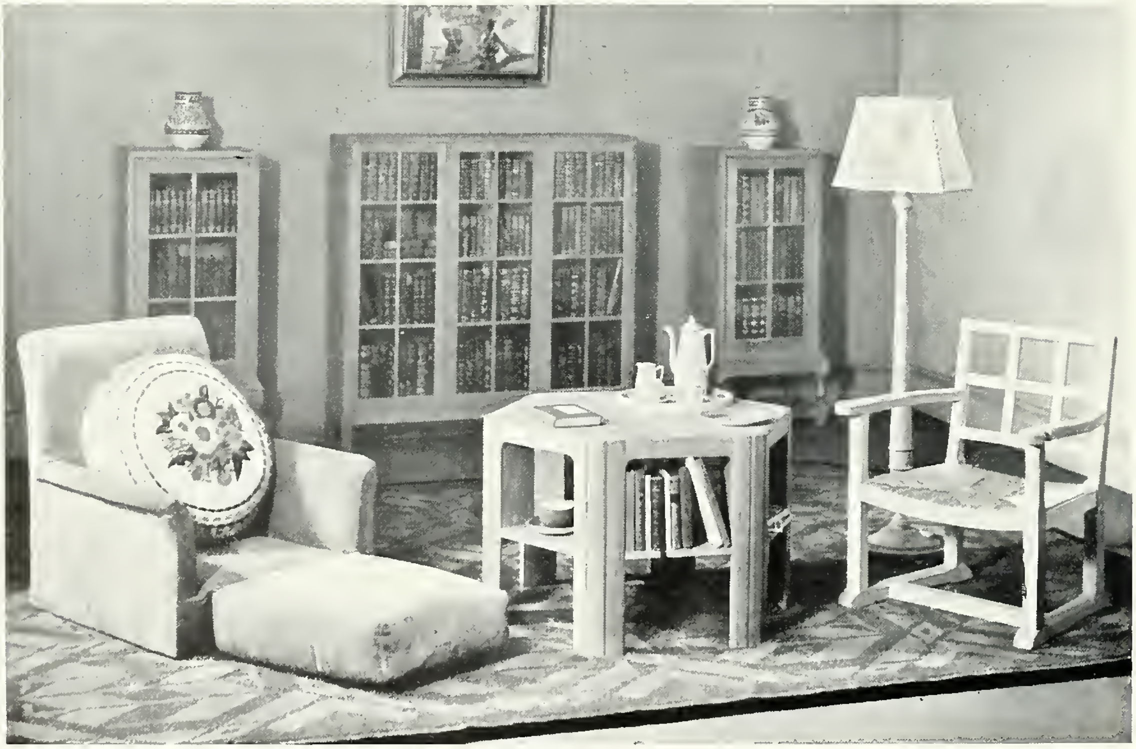
R. W. Symonds and Robert Lutyens



ARM AND SINGLE CHAIRS WITH LATTICE BACKS AND RUSH SEATS

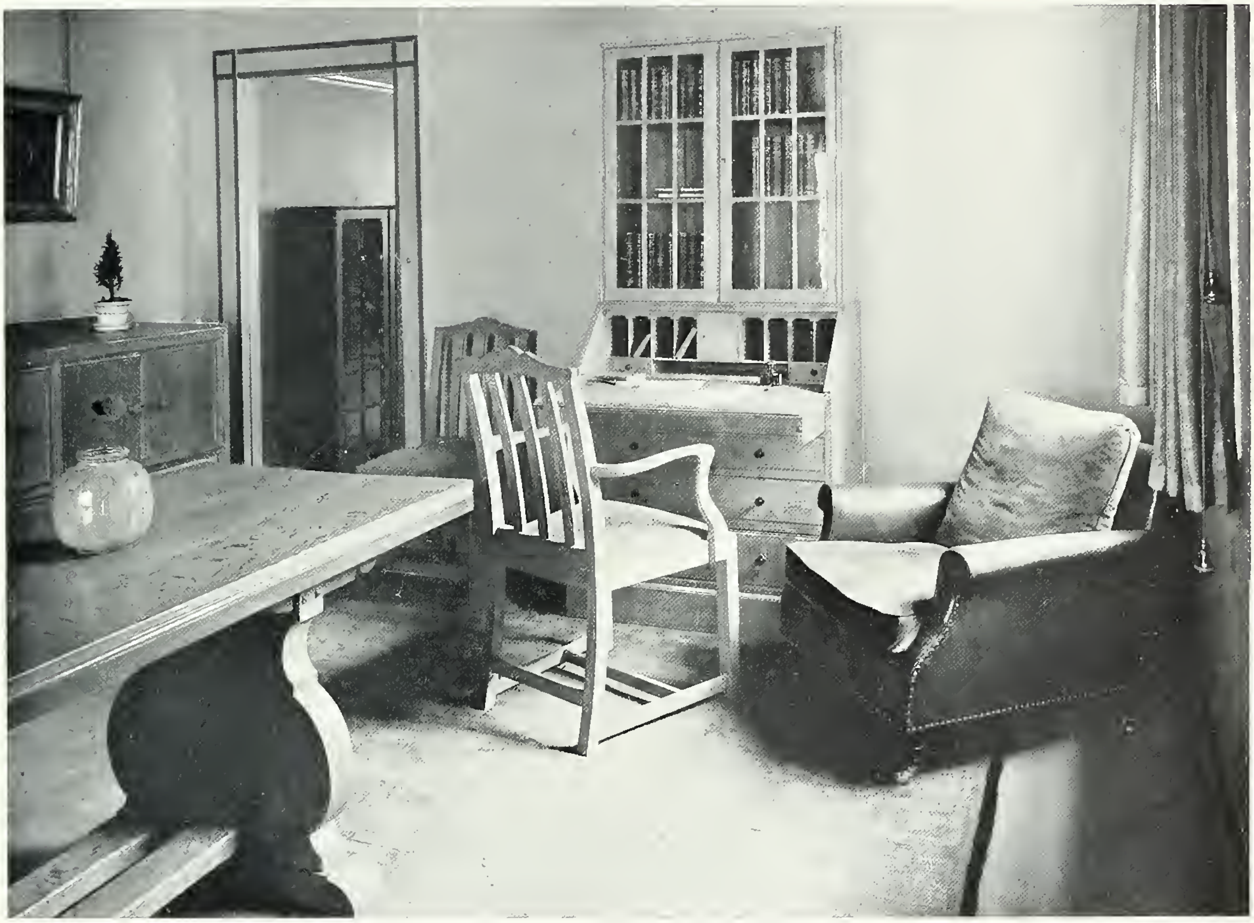
J. F. Johnson

Associating with a circular book-table which has spaces for the knees between the shelves ; in weathered oak



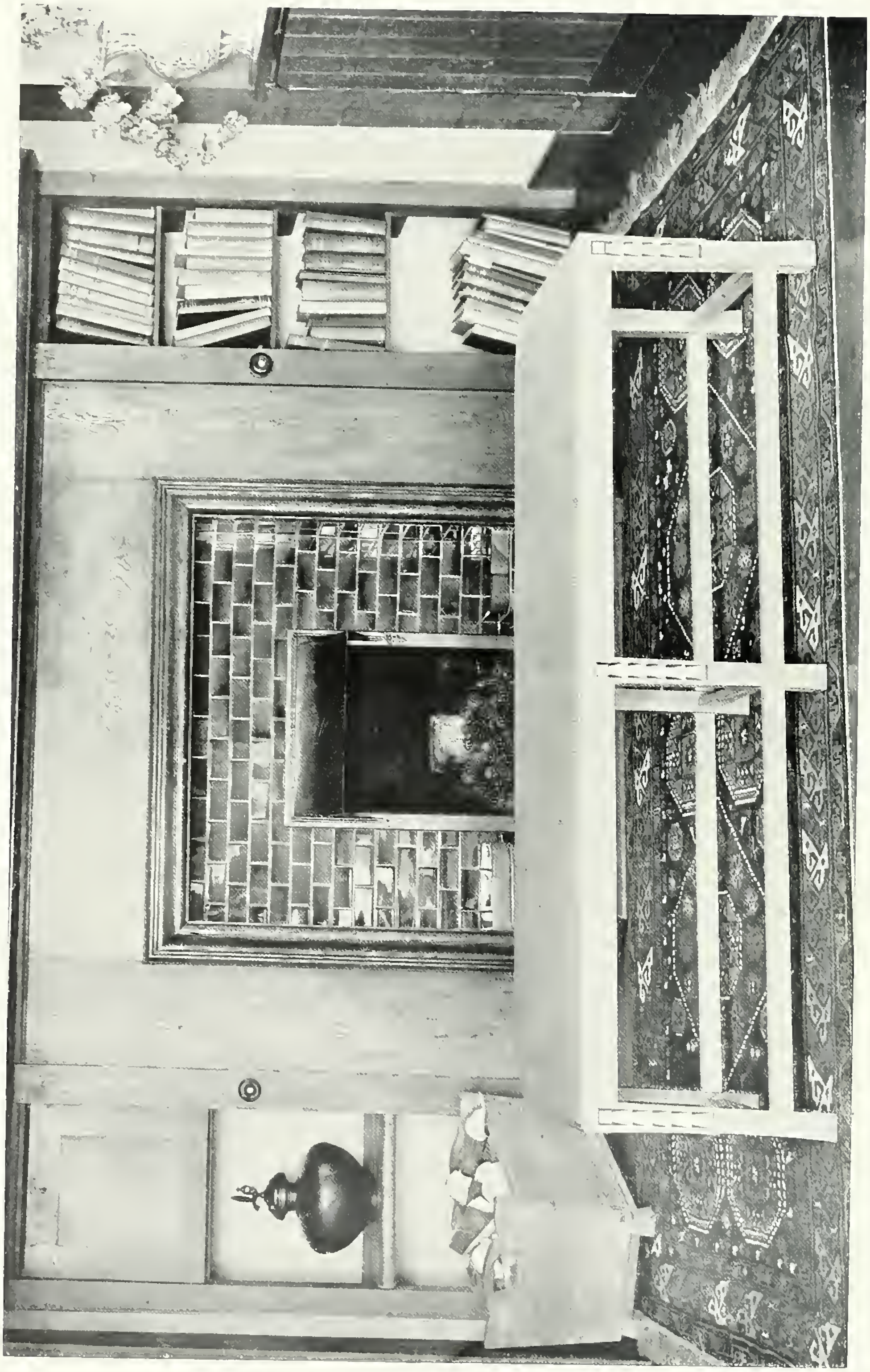
UPHOLSTERED AND OAK-FRAMED CHAIRS WITH A SMALL BOOK-TABLE

J. F. Johnson



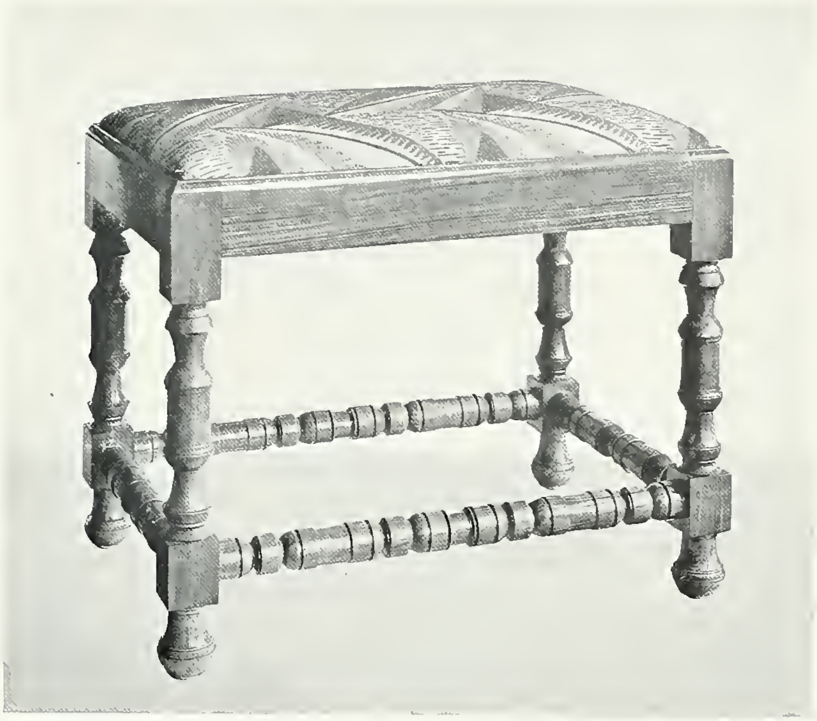
WEATHERED-OAK AND LEATHER-UPHOLSTERED CHAIRS IN A DINING-ROOM

Heal and Son



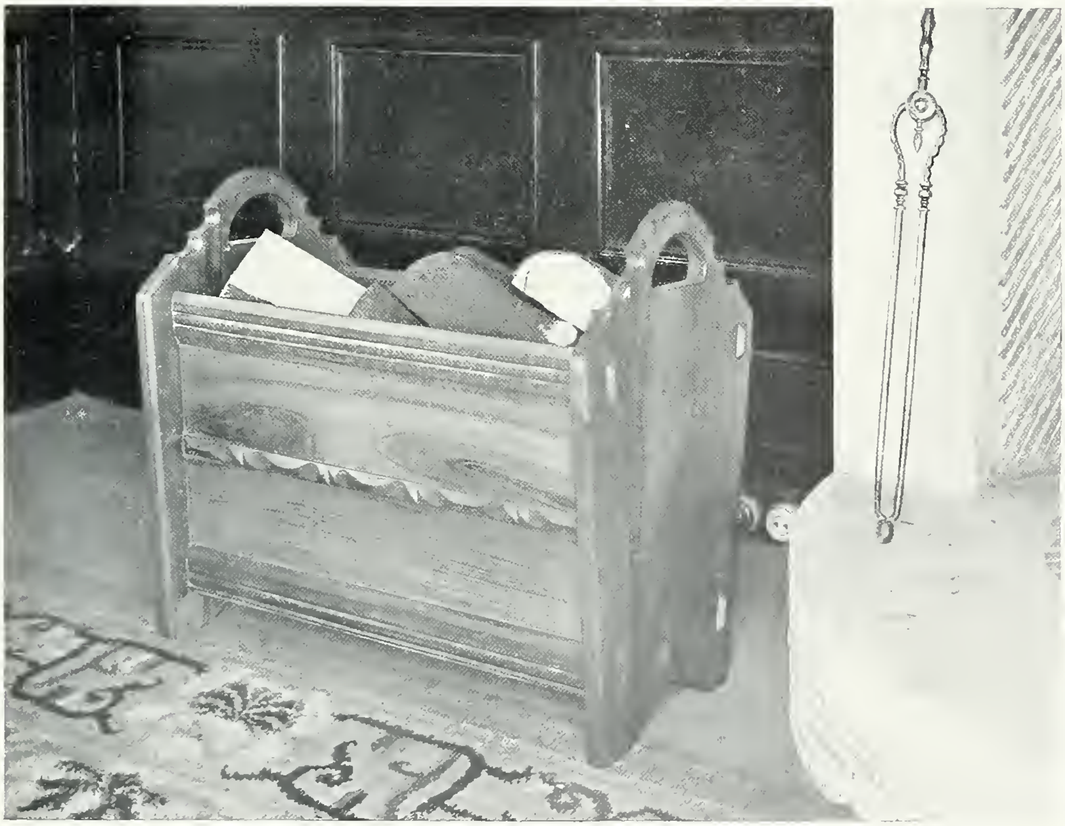
John Stark

FIREPLACE RECESS SHOWING LONG OAK STOOL WITH PAINTED MOTIFS ON THE LEGS:
AT THE SIDE, AN OAK LOG-BOX

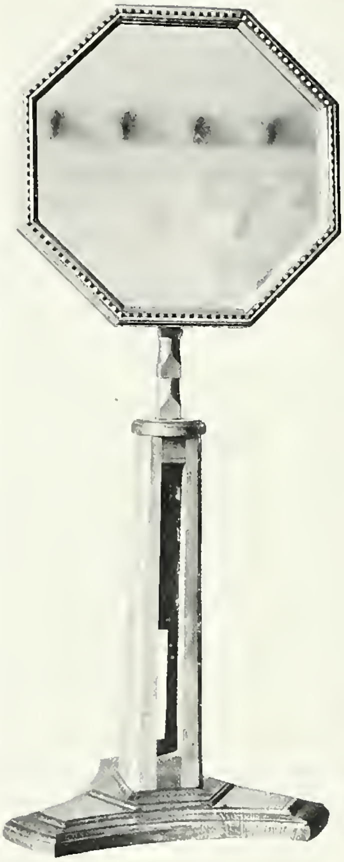


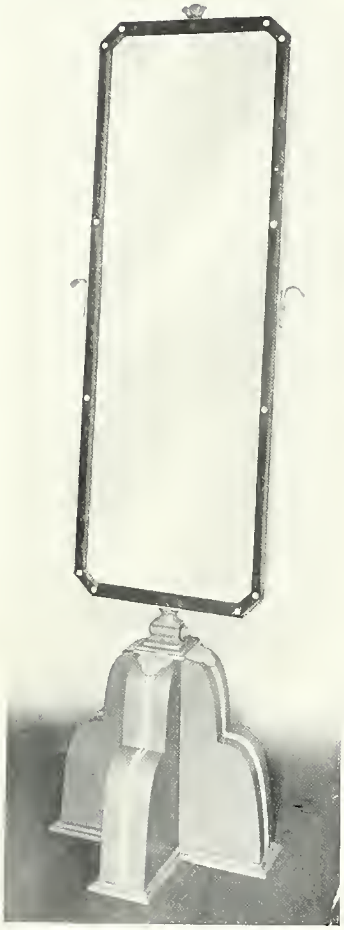
DRESSING-STOOL IN WALNUT A. L. Osborne

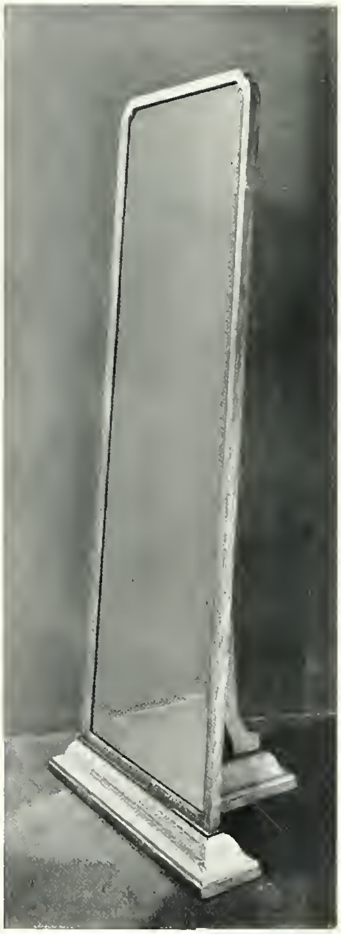
The legs and stretchers show a certain freshness in the turning

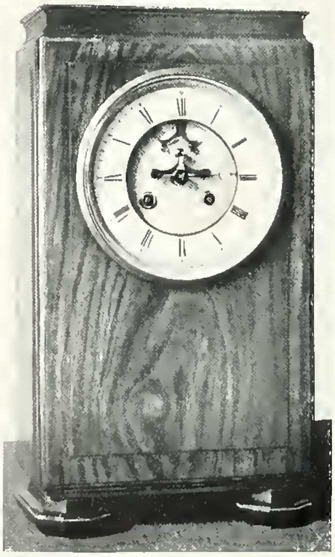


WALNUT LOG-BOX, THE FRAMING SLIGHTLY MOULDED AND CARVED Frances Dagley









TOP CENTRE: SHAVING GLASS IN WALNUT WITH ADJUSTABLE STEM, BY ERNEST GIMSON

LEFT: LONG MIRROR WITH GREEN GLASS BORDER AND PAINTED BASE, BY R. W. SYMONDS AND ROBERT LUTYENS

RIGHT: STANDING MIRROR IN OAK FRAME WITH FIXED BACK STRUT, BY MICHAEL DAWN

BOTTOM: CLOCK CASE IN CUBAN MAHOGANY DESIGNED FOR AN EXISTING MOVEMENT, BY A. L. OSBORNE

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